



Mus. Word-agin 190 RM Thomas Browne, Bath. 1865.











PREFACE.

THANKS to the numerous Societies which of late years have been instituted for the purpose of diffusing the taste for Gothic Architecture, and thanks also to the various illustrated works which have been published on the subject, and which have thus laid before our architects many choice and elaborate details from the finest buildings of our ancestors, a great change and improvement has taken place in the architecture of our ecclesiastical edifices.

But at present our architects have alone been influenced by the revival of this study; for they only have been benefited by the researches and labours of the Societies, or have been able to purchase, for the most part, the expensive publications. Those who work under them, such as the draughtsmen, the builders, the masons, and more important

than all, especially with regard to the ornament of the fabric, the stone-carvers, have up to the present time been without these advantages; they are still, as they were before the revival, entirely ignorant of the principles which should guide them in their works. And it is this which we assign as the chief reason of the many defects in details which we so constantly notice in modern buildings. These defects arise from various causes, and are of various kinds; but there is one which we notice above all, on comparing the works of these days with those of the thirteenth and fourteenth centuries, namely, the absence of that spirit which is so observable in ancient carving.

This spirit, we believe, can only be imparted by the carver himself. It cannot be caused by the architect's design or the draughtsman's geometrical copies; it must be the work of the hand which guides the chisel. "When, as in the middle ages," (writes a learned antiquary,) "architects as distinct practitioners were scarcely known, and but little more than the general forms and arrangements of a building were prescribed by those who superintended its erection, much of its beauty must, have depended upon the skill of the workmen, to whose control the subordinate parts were entrusted; the masons therefore must have had the power of largely influencing the appearance of the structures on which they were employed."

For the purpose of placing within the reach of workmen such designs and models as may be serviceable to them in directing their minds and talents in the right course, these little manuals are published.

As the more expensive publications have found their way into many an architect's office, and have produced their effect, so may we hope that these little manuals may find their way into the workshop, and not lie there without effect also; for we are satisfied that until more attention is paid to the details of our architectural edifices, and that attention given which the carver only can give to his work, we shall never arrive at the satisfactory results which we behold in the works of our ancestors.

The present manual is confined to the treatment of the carving of what may be termed *complete* ornaments, such as capitals, crockets, finials. Another manual, containing the *continuous* ornament, or the various mouldings, whether ornamented or plain, will follow it.

INTRODUCTION.

In the following manual it has been thought expedient to commence with the Norman style, as, although not included in the general sense of the word Gothic, it was the root from which the latter sprang, and is therefore in a great measure inseparable from it. Moreover, as the manual is intended for the practical use of those engaged in the building or repair of churches, and as those erected in this style will be found very numerous, if not in equal proportion to those of any other style, it is obvious that its value would be materially lessened if the Norman style were omitted. We shall therefore consider the word Gothic as in its wider sense, and synonymous with medieval.

In the Introduction we wish to say a few words with regard to the Norman style, both as to its

history and its employment in building. It is without doubt an imitation of the Roman, but not a development of it, for during the long interval between the fall of the Roman empire and the eleventh century, the people of the western countries had fallen into such a barbarous state that they had ceased to build in stone, and thus the art of stone carving was lost.

In what manner the art was revived, it is not for us here to enquire. It is generally assumed to have taken its rise in Italy, and after passing by various routes through France, and possibly deriving some influence from the Byzantine school, which had already spread to these parts, at length found its way to England, a few years before the Norman Conquest. But whether we copied the remains which we possessed of the works of the Romans or whether we were dependent on the designs brought from France, is a question difficult to solve.

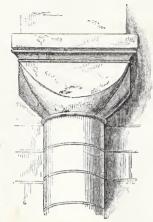
When the Norman style had once made its appearance it soon spread to all parts, and we find

as fine examples in the cathedrals of Durham and Norwich as in Canterbury or Winchester.

It is not often perhaps that the student will have occasion to direct his attention to this style, as although possessing many features of great beauty it is not to be recommended as a model. The great massiveness required renders it alike an expensive style, as also one totally unsuited to the requirements of modern times; and lastly, however carefully and skilfully the designs may be carried out, they never can vie with that architectural beauty which graced a later period.

It is probable that a knowledge of this style will be principally required of the student in the work of restoration, and it should therefore in no wise be neglected, for it is as important for an architect or mason to be able to repair carefully and properly an ancient fabric as to design or build a new one.

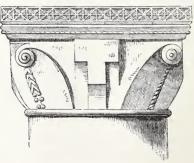
GOTHIC STONE-CARVING. PL. I.



North Transept, Winchester Cathedral



Whitby Church, Yorkshire.



White Tower, London.

Sect. 1.—Capitals.

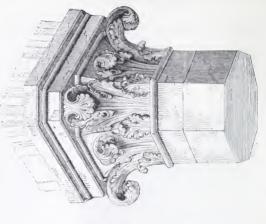
The Norman Style.

The earliest Norman capitals are quite plain, usually of the form called the cushion capital, which consists merely of a square block with the lower angles rounded off, as in the north transept of Winchester cathedral, built in the time of the Conqueror, being part of the original fabric before the tower fell. The next style of capital is a rude attempt at imitating the Roman, with the volutes at the angles, and a plain piece of stone left projecting in the centre, as if for the purpose of imitating the caulicoli. The capitals in the White Tower, London, of the time of the Conqueror, and in Whitby church, Yorkshire, probably built about the same time, are good examples of the kind.



Widely contrasting with these rude capitals is the noble cluster from St. Peter's church, Northampton, built about the middle of the twelfth century. Yet on examination it will be found that many of the prominent characteristics of the capitals from Winchester and the White Tower are scrupulously preserved. The cushion shape is the one adopted throughout, and though the ornament is of an elaborate character, we find in the first and third capital the volute or curl at the angle as perfect in the example from St. Peter's as in those of earlier date. These elements should be carefully examined by the student in carving, for they form as it were a basis to work upon. The ornaments vary to an infinite degree, but the form in nearly all cases remains the same, and therefore should be kept in view when we wish to give to our work the character of the twelfth century.

In this example also the feature of an ornamented abacus is to be noticed, which is not of frequent occurrence, and then only occurs in very rich examples, such as the one before us.



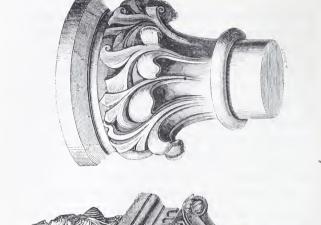


Christ Church, Oxford.

Wootton, Gloucestershire.

In the capital from Wootton in Gloucestershire, not only the volute has disappeared, but the caulicoli as it were have been entirely made subservient to the ornament, in fact have become a portion of it. In this example we have also to notice the connection between the abacus and the capital; in former examples they have been quite distinct, and might have been separated from each other, but in this instance the ornament of the capital is continued on the abacus, and thus the two are connected together; this should be observed, as in later times we often find the capital and abacus blended into one.

Thus far have we treated of the "development of ornament," as it were, of the Norman style, and we are on the eve of its "transition" into the next style, or the Early English; here it will be well to introduce an example to shew the power which by this time the artist had acquired over his chisel. We have explained the development, the example from Christ Church, Oxford, proves the progress. We have shewn that the Norman style was



Oakham Castle, Rutlandshire,

Bloxham, Oxfordshire

the time of King Stephen it has been remarked that the representation of the "Sagittarius," or a mounted archer, occurs far more frequently than any of the others. Heads are often introduced, but are generally of so wild and rough a character that it is sometimes impossible to say whether they are intended for those of man or beast. The few flowers and leaves which they attempted were of a very rude nature, and always marked with conventionality, oftentimes degenerating into simply a fan-shaped ornament. The few figures which occur over Norman doorways in the portion called the tympanum, belong rather to the subject of Sculpture and Wall ornament.

The Transition signifies the "passing from one style to another," and this occurred gradually, as in some parts of the country the inhabitants were naturally more advanced than in others. It cannot be called a style of itself, it is rather a period; and as such we shall treat it, not holding it out as a model for imitation, but rather as a subject for study, wherein the student will discover

the link which connects two styles, and which sometimes affords specimens of the combination of two most distinct and opposite characters of ornament carved on the same stone. In the specimen from Oakham castle the old form of the Norman capital is preserved, with its volutes and caulicoli, but they have now assumed the character of foliage; while protruding forth from the midst we may observe the tooth ornament, acknowledged by all as a chief characteristic of the Early English style. This capital is from the hall of Oakham castle, known to have been built by Walchelin de Ferrers nearly twenty-five years before the end of the century, or about the year 1180, and affords also a fine example of that progress which we spoke of with regard to the capital from Christ Church.

The capital from Bloxham church is a very early example of the departure from the conventional form of the twelfth century. Although the abacus is of an earlier character, the ornament is of far different workmanship to what we have before met with. It is the first appearance of true foliage, and in fact the first attempt at copying nature without regard to convention. It perhaps does not date later than the example at Oakham, but while the one is a specimen of the perfection and ending of the Norman style, the other is that of the rise and commencement of the Early English.

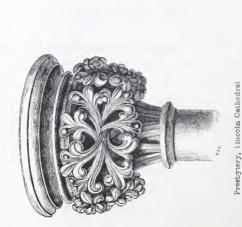
The Early English Style.

From this period we may date the commencement of true English Architecture. The Roman, and the imitation of it under the name of Norman, have now been thrown aside, and we come to a style which we may fairly call our own; for this reason Rickman has applied to it the significant name of Early English ^a.

The capital from the north transept of Lincoln cathedral affords an admirable example of the free and graceful foliage which distinguishes this

^{*} Not that Gothic is exclusively English, but that English Gothic has a character of its own.

GOTHIC STONE ORNAMENT. PL

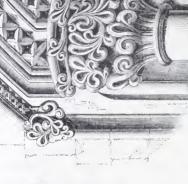


acola Cathedral



style, as well from subsequent ones as from its predecessors. We have already pointed out the rapid change which took place in the last quarter of the twelfth century, but there was still some lingering remnant of imitation of Roman work; we have now arrived at the period when all trace of this imitation is lost, when the architects of England and the north of France had the boldness to invent a new style for themselves, which is now generally known throughout Europe by the name of Gothic. Volumes have been written on the origin of this style, but it does not fall within our plan to enter into the question; we will only observe that it originated in these northern countries where there were few if any remains of Roman stone-carving to be found. There can be no doubt that as the architects and the workmen improved in skill and practice they eagerly sought for some better style of sculpture than the rude and clumsy imitations of the previous generation.

The example from the presbytery of Lincoln cathedral is a somewhat different, later, and richer



Tomb of Abp Walter Grey, York.

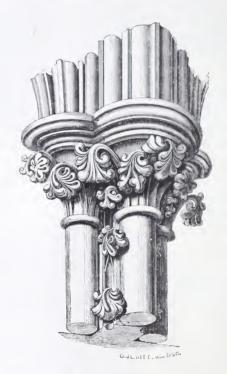
North Transept, Romsey Abbey.

specimen of the same style; in both the same boldness of under-cutting, the same freedom and elegance of the overhanging volutes, or rather of the carved foliage, for the form of the volute is lost; in both also it will be observed that the stalks or stems of the leaves appear to spring from the neck moulding, at first in a stiff upright manner, until by the stiff stalk the leaf is carried up to the abacus and then curls over in the free graceful manner which is so much admired. From this circumstance this kind of foliage is sometimes technically distinguished by the name of stiff-leaf-foliage; it would perhaps be more correctly called stiff-stem-foliage.

The example from Romsey abbey, Hampshire, is of rather later character, and has almost lost the stiff stem and the curling over of the earlier examples, the leaves are more numerous and more thickly clustered together, and though still very rich, even richer than the others, they are not quite so free and elegant.

The example from the tomb of archbishop

GOTHIC STONE ORNAMENT. PL. VII.



Presbytery, Lincoln Cathedrai.

Walter Grey, in York cathedral, partakes more of the earlier character, although the moulding of the abacus shews it to be not so early as the two from Lincoln. The bird which is introduced biting the stalk of one of the leaves is very beautifully executed, and testifies to the skill which the workmen had by that time acquired; the bird has been said to be biting a bunch of grapes, but a more careful inspection shews it to be only the usual trefoil leaf with a sort of knob upon it, which is very characteristic of the work of the thirteenth century.

In the second capital from the presbytery of Lincoln, we have an instance of perhaps one of the most effective and pleasing results of which this style is capable. Here is all that grace and elegance so peculiar to the workmanship of the end of the thirteenth century, combined with the most profuse luxuriance of carving. Neither are the mouldings inferior with respect to boldness and power of execution. And before quitting this example we should call attention to the device of

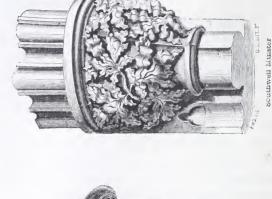
GOTHIC STONE ORNAMENT. PL. 1

continuing the foliage of the capital, in the form of crockets, down the pillar, in the hollow formed by the shafts at the angles: though not of common occurrence in the works of this period, there is no reason why it should not be taken for a model.

The specimen from Dorchester abbey church, Oxfordshire, belongs to the last quarter of the thirteenth century, when the second great change of style took place, and this example shews the change in the character of the foliage, which is here of five lobes instead of three, and has almost lost the knobs which we have just mentioned as one of the distinguishing marks of the earlier style.

The example from Beverley displays foliage that belongs rather to the next style, but the mouldings above stamp it as belonging to this period, it may be therefore well considered as also of transitional character.

GOTHIC STONE ORNAMENT. PL. IX.



Lincoln Cathedral

The Decorated Style.

We have now arrived at a style where ornamentation is made more essentially a part of the structure than at any other period, and a marked difference may be observed between the specimens of this and the previous styles.

"It is extremely difficult," says Rickman, "to describe in words the different characters of Early English and Decorated foliage, yet any one who attentively examines a few of each style will seldom afterwards be mistaken, unless in buildings so completely transitional as to have almost every mark of both styles. There is in the Early English a certain unnatural character in the foliage, which is extremely stiff, when compared with the graceful and easy combinations, and the natural appearance of most of the well-executed Decorated foliage."

An examination of the two examples from Lincoln cathedral and Southwell minster, and a comparison

of them with some of those of the last century, will fully bear out the words which we have quoted. In the earlier style the form of the leaves is conventional, or copied one from the other, and it is often impossible to say what particular leaf is intended to be represented; but in the Decorated style it is easy to distinguish the leaves of the oak, the vine, the ivy, the maple, the rose, and other plants, and these are often carved so accurately that it is impossible to surpass them. York cathedral and Beverley minster afford two specimens of the usual style of carving of the period; the one, of excessive luxuriance and delicacy, the other comparatively plain; nevertheless in the latter we detect equally the master-hand, not only in the skilful arrangement of the leaf, so that no unsightly gap in the carving is left unfilled, but also in the manner of its execution even to the minutest detail. The undulations produce lights and shadows, affording the most pleasing effect, while the sprays of the leaf are carried throughout with an accuracy which could only have been obtained from a close study and examination of the

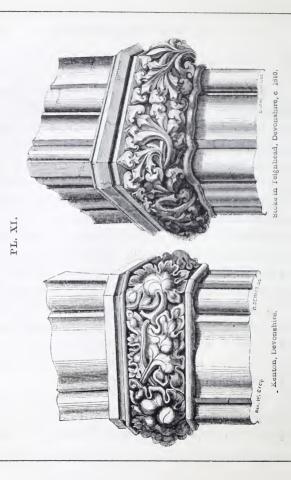
natural model. The example from York can hardly be surpassed for the elegance of the grouping or the fineness and delicacy of the workmanship.

But this perfection of the art did not last long. Half a century had scarcely passed away before it began to decline, neither can we define any period of the transition of the two styles, the one gave way to the other almost imperceptibly. But although the decline was so gradual, nevertheless it was general. It may perhaps be possible to find isolated examples of the work of the last few years, equal in display of art to those of the commencement of the style, but they are very rare; the change soon spread through the whole of the country, and the once flowing and free foliage assumed stiff and regular forms.

The Perpendicular Style.

As gradually the art of carving had freed itself from conventionality, till, in the style which we have just left, it had probably reached its most natural and therefore highest state, (when, in other words, it may be considered to have arrived at its perfection,) so gradually in the present style it seems again to have taken up its cast-off bonds, and to have bent its models to the laws of rule and compass. In fact, the chief element of this style is the straight line, and the name "Perpendicular" was assigned to it on account of the most striking portions of Gothic buildings, the windows, having the principle of "perpendicularity" carried to the farthest extreme; for oftentimes in the tracery of this period the mullions are carried straight from the base to the top of the window, without a single curve to break their monotony.

In this manual, however, we must confine our remarks to the carving of the period, and principally with respect to foliage, as during the thir-



teenth, fourteenth, and fifteenth centuries the leaves of trees and plants formed the chief objects for models in decoration; the introduction of fruit, flowers, and figures being rather the exception.

The two examples from Devonshire afford fine specimens of the carving of this period, but the foliage projecting beyond the abacus is a local peculiarity. It is generally more flat, and square forms predominate more than in the earlier style, and the natural character which distinguished the previous century was lost in this. The art of carving, in common with architecture itself, was in a decaying state. The energy, piety, and zeal which were characteristic of the earlier ages had fallen asleep, and though the workmen retained their manual skill, which is not easily lost when once acquired, and consequently much of the carving of this period is very minutely and carefully executed; yet for want of the spirit of their ancestors, and the master minds to direct them, it generally has a poor and monotonous appearance in comparison. Moreover, as the carving became PL. XII.

Cromer Church, Norfolk.

Winchester Cathedral.

more feeble and meagre, the employment of foliage gave way to that of more simple designs, such for instance as at Cromer church, Norfolk, where the capital has almost ceased to exist, consisting only of a few horizontal mouldings, with some cinquefoil cuspings introduced to terminate the upright mouldings of the pillar. It is true that the effect is not altogether displeasing, and there are many admirers of this style of architecture, but surely this example will not bear comparison with those which we have given of the Early English and of the Decorated styles.

In our last example, that from Winchester cathedral, it is possible that the sculptor was aware of the meagre aspect of his carving, even after he had introduced the series of mouldings above; for, to give an appearance of richness to his work, he has introduced panelling beneath.

This introduction of panels is quite characteristic of the manner of working in the fifteenth century. It covers very easily a very large space, and with very little outlay of labour, either

in design or execution; in the one case consisting of endless repetition of most simple forms, it requires no study, and little time in preparing the drawings; in the other it being so flat and shallow, and the greater part being straight and even cutting, it requires a small amount of manual labour or of dexterity. With this principle predominating there is no wonder that art waned and perished.

SECTION II. BASES.

From the Capitals we naturally turn our attention to the Bases, and though they are generally quite plain, or at most adorned with one or two plain mouldings, yet there are many instances of carved ornament being introduced, and this with very good effect.

As far as we can judge, it was during the thirteenth century that it was most common to sculpture the bases of the pillars; we find a great many

attempts during the twelfth century, but very few examples during the fourteenth; in the fifteenth we do not remember a single specimen, unless the perpetual panel, spoken of in the last chapter, be considered as an ornament, as we now and then find this carried round the bases of the pillars in the Perpendicular style.

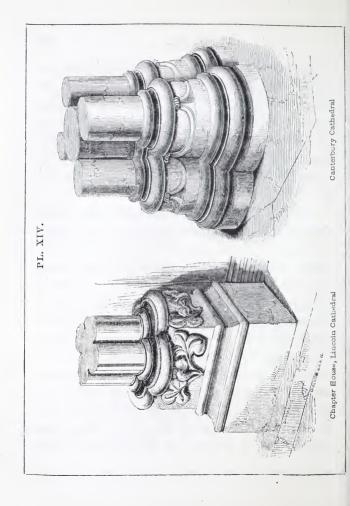
The Norman examples have seldom more than one small ornament at the angle, oftentimes in the shape of a beak, sometimes more that of a leaf, at others we have found the foot of an animal as it were protruding from between the round pillar and the square space b. If any ornament is introduced over the square base, it is generally shallow, and beaded, and similar to that which we treated of under the subject of Capitals.

b In the crypt at St. Peter's, Oxford, (and we believe also we have seen it elsewhere,) a head is introduced on one side, so that it appears as if some animal (a tortoise the one at St. Peter's is supposed to be meant for) was bearing on its back the weight of the pillar, with its paws stretched out, and appearing on the four angles of the square basement.

St. Cross, Winchester.

The examples of the Early English style are particularly fine, and well deserving of attention. In this, as in the capital, foliage is the chief element, and whether introduced at the angle, or in the hollows formed by the shafts, or on the surface of the stone work, it seldom seems out of place, and gives a degree of finish to the pillar which could not well be otherwise obtained.

The two examples from St. Cross, near Winchester, afford as suitable specimens of the period as we can wish to give. They are both of this period: in the first will be found the same form of leaf as in the example from Romsey abbey, given in Plate vi. The foliage in the second base is of so different a character from that of its neighbour, that it is curious the two should be found together of the same date in the same building. The only conclusion that we can come to is that they were designed and worked by two different hands, and that while the one followed the conventional style of carving of the period, the other chose some different model, but we can hardly decide what



BASES. 45

plant the subject of the second base is intended to represent.

The base from the chapter-house, Lincoln, exhibits the same kind of ornament as the first of the examples from St. Cross, but instead of its being placed at the angle, it is carried round the lower portion of the base. Perhaps the most suitable kind of ornaments for this position are such as we find in Canterbury cathedral, where it seems intended to imitate drapery hanging round. It may possibly have derived its origin from this custom, which is still kept up on certain saints' days, in some parts of Italy, to the present day.

The feature of an ornament on the base of itself is a good one, and should nowhere be omitted, where occasion permits; but in most cases, and this is the reason why we do not find it so often adopted, it would be of no effect, as it would be concealed from view by the seats or other furniture of the church.

SECTION III. FINIALS AND CROSSES.

FINIALS, as their name implies, are employed to give a finish to the points of turret-roofs, buttresses, pinnacles, canopies, and other parts of a Gothic building, which without them would have a bald, unsatisfactory appearance. Every body who has walked up Regent-street has remarked the bad effect of the spire at All Souls church, Langhamplace. This effect arises from the spire in question having no finial. Finials have also a tendency to lead the eye upwards when scanning any building or part of a building; they help to carry out that tendency to vertical lines so observable in all Gothic buildings, and to counteract the effect of the horizontal lines of the structure. Without them straight-sided canopies over windows and doorways would have too much of a classical air, as may be seen in some Norman doorways; but by enriching the sides of a canopy with crockets, and

its summit with a finial, it assumes at once a Gothic dress, and scarcely reminds one of a Grecian pediment. And another reason for the use of finials. (especially in the Decorated and Perpendicular styles,) is this—that they finish that system of ornamentation by means of foliage, which we see so continually applied to the outer edges of pinnacles, canopies, &c. And here we may observe how closely the old Gothic architects studied nature; for as there is no more beautiful finish to an elegant plant than a rich head of flowers, so they could desire no better finish to a canopy or pinnacle along the sides of which they had caused a garland of leaves to trail, than a bunch of foliage, fruit, or flowers.

In the Norman style finials rarely occur. The Norman architects, accustomed to copy much from the classical style, rarely thought it necessary to give any particular finish to their turrets, buttresses, or canopies, when they had been taught to admire the pediments of Roman or Grecian temples, which had no such ornament.



Lincoln Cathedral,

In the Early English style, as all other essentially Gothic features began to be much more freely used, so finials also take a more prominent position. We give on the opposite page two of the thirteenth century, the one from Lincoln cathedral, belonging to the commencement, the other from Merton college chapel, to the end of that century. In the first we see the plain round knob of the Norman style in the midst of the Early English foliage. And we may observe here the same character of this foliage which we have before noticed under the head of Capitals, viz. the employment of stiff stalks to the leaves, and of an elegant curl of the foliage above. The second finial belongs rather to the Decorated style, i. e. to the early or geometrical phase of that style, which in many of its proportions and details bears as much resemblance to the Early English as to the later or Flowing Decorated. Here we see a complete bunch of foliage; and though the stiff stalks remain, yet the character of the leaves is quite altered, and much more attempt is made at imitating the natural forms of particular leaves.

PL. XVI.



Pawton Nottinghamshire.

It will be observed that these leaves are made to clasp the cone on which they are placed, and do not curl away from it, as in the earlier examples. Already we are beginning to lose some of the conventionality which characterized the earlier efforts of Gothic art, and have greater fidelity to nature, and a higher style of sculpture, more elaborate and more highly finished.

The next example (from Hawton) is a remarkably fine example of a rich Decorated finial. Here the stiff stems no longer form any feature, the leaves have entirely lost their conventionality, and represent very accurately the elegant crumpling and notched edge which characterize the vine, while a cluster of grapes is introduced among the leaves. It will be observed here that this finial is merely an assemblage of the same vine-leaves which form the crockets below. Another circumstance we may remark here is, that the leaves which form this finial are arranged in two divisions: the lower one projecting considerably, and the upper composed of smaller leaves and more compressed.

PL. XVII.



King's College, Cambridge



Wimborne Minster



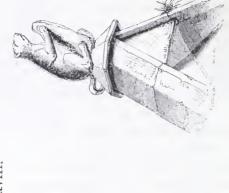
Dronneid Church



Chittlenampton, Devon,

This arrangement becomes more apparent in our next examples, and indeed in work of the fifteenth century becomes almost the conventional form, giving an appearance of great stiffness and formality.

The examples on the opposite page shew the style of finial in use at the end of the fourteenth and during the fifteenth century. That from Wimborne Minster partakes somewhat of the character of Decorated work; but there is a certain conventional contour of the leaves composing it, viz., two sorts of knobs with a deep dent between them (see also the example from Chittlehampton), which shews a very near approach to Perpendicular work. We may observe in each case that the leaves are set down upon the neck-moulding of the finial, and have no stiff stalks, as in the preceding styles. The leaves at King's college, Cambridge, partake of a more natural form than in most examples of this date;—thus at Chittlehampton we find them much degenerated, being executed in a coarse style, although the tower from which this example



PL. XVIII.



Wolverton Hall, Dorset

is taken is anything but a common country tower, being highly enriched in all its parts.

In proportion as the fifteenth century advanced, we find finials much degenerating, until (as we see in some of the buildings at Oxford) they were mere knobs of stone, with little or no attempt to make them look like bunches of foliage or flowers. At the same time their proportions became ungraceful; often appearing too large for the pinnacles on which they were placed.

There is another class of ornaments, which for convenience sake may be called finials, chiefly found on the points of gables of domestic work. The examples here given shew two different types of them. They are often found on abbey barns, country houses, &c. Sometimes, as at Bath Hampton, a gable is finished by a leaf; sometimes, as at Wolverton hall, by an animal, probably the crest, badge, or cognizance of the builder. Sometimes (as at the abbey barn at Glastonbury) a statue of the builder himself is found crowning the gable. These ornaments seem to make the best finish for



Morton, Lincolnshire.



Warkton, Northamptonshire.



Feterborough Cathedral



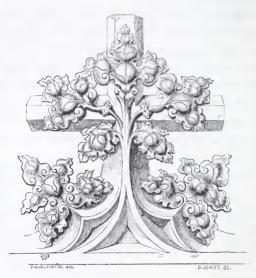
Morton, Lincolnshire,

domestic work, instead of crosses, which are more appropriate for churches.

Crosses are found in each of the four styles of Gothic architecture. But Norman crosses are for the most part very plain, a mere flat stone with its edge cut into a circular form and some cruciform object cut in low relief upon it, or four holes pierced through it, so as to leave the stone between these piercings in the form of a cross. But in the thirteenth and fourteenth centuries we find some very elegant examples.

We may notice two distinct types of these, viz. the ordinary cross (more or less ornamented) and the cross with the open centre. Of the latter we give two varieties from Morton and Peterborough cathedral. The latter, besides the open centre, has the extremities of the arms pierced, which gives it an appearance of great elegance. In both we observe the curling foliage of the Early English style, as well as in the cross from Warkton; which with the second example from Morton are good instances of the ordinary cross, but enriched in one case

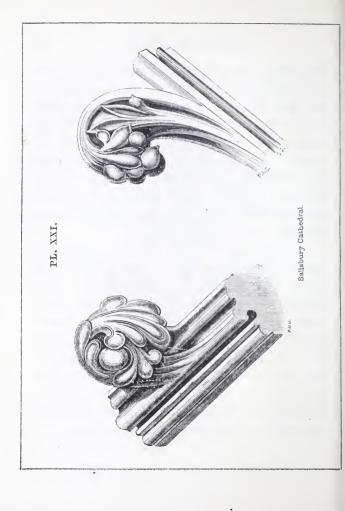
PL. XX.



Winchester Cathedral.

with foliage curling between the arms, in the others both with tracery and foliage. While speaking of that from Warkton we may notice the trefoil finish to the edges of the coping stone just under the cross, which adds much to its effect. Our last example, from Winchester cathedral, though the mere cross is a very simple one, with its edges chamfered off, has a high degree of enrichment imparted to it, by an exquisite spray of foliage, admirably executed, which spreads over it.

Both Finials and Crosses form no unimportant part of Gothic ornament. The latter generally surmount the highest points of churches; the former crown pinnacles, turrets, canopies, and other subordinate parts. And it is not difficult to perceive that the finish gives a certain character to the work. The eye, on looking upon any building or part of a building, naturally glances upwards, beginning from the base and finishing its scrutiny at the summit; and it is generally the last glance which determines our opinion of the object under examination.



SECTION IV. CROCKETS.

In the Norman period, before Gothic, in the more defined sense of the word, had its birth, there were no such ornaments as crockets. Even during the period of *Transition*, when we find so much attention paid to profuse decoration, no examples occur; and it was not till in fact Gothic was fairly established in this country, that the crocket made its appearance.

We have therefore to pass over the Norman and commence with the Early English, of which style two very good examples may be given from Salisbury cathedral. In the first we find an instance of that truly thirteenth century ornament the *lobed* leaves, and we see with what facility the same model which formed such elegant capitals, and of which we treated in the early part of this manual, is applied to those ornaments which we have now under our consideration. What we have therefore chiefly to observe, is its application, and

Choir, Lincoln Cathedral

Crocket, Tomb of Walter de Grey.

the manner in which it is combined with the portion of the fabric which it is employed to decorate.

On examination, it will be seen that it has evidently been the endeavour of the sculptor to render the crocket as much as possible an actual part of the rest of the work, so as not to appear as simply an addition; and to effect this, he has carried three or four of the mouldings into the crockets, thus rendering the two inseparable.

The tomb of Archbishop Grey at York affords a fine example of the beauty acquired by judicious employment of crockets, and we have given an engraving of a portion of the work, to shew the position of the crockets with respect to each other; moreover, it will be observed in this example that every alternate one is a size smaller. This is an ingenious device, to destroy the monotony which might possibly exist from the repetition of a number of the same ornament one above the other, and all of the same size. Unfortunately our engraving from the choir of Lincoln does not shew the position of the crockets. They are placed between the mould-



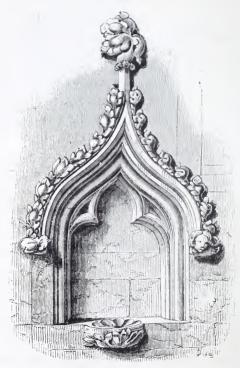
PL. XXIII.

Hawton, Notts.

Lincoln Cathedral

ings of a large pier, in the same manner as the ornament (which also might be considered as crocketing) on the pillar from the presbytery, Lincoln, of which we have given an engraving under the subject of Capitals, (Plate 1x.) This does not seem to be a legitimate use of the crocket, but we consider it right to introduce an example, as it is of occasional occurrence during the thirteenth century.

We now come to the Decorated period, where crockets exist in greater abundance and variety than at any other. We could not find two examples more fairly illustrating the general style of crocketing of the period than those given in Plate xxIII., though at the same time the one from Hawton displays a freedom of style and a power over the chisel which is not always met with. How great a contrast this example affords to the conventional *lobes* of the previous style; although we must confess we would not willingly give our verdict, as to which should bear off the prize for beauty. The leaf which is copied in the specimen



Piscina, Great Bedwyn,

from Lincoln cathedral is perhaps the one most usually employed in crocketing during this century.

Before we proceed farther with the designs of crockets, as ornaments by themselves, it will be as well to shew their use, and their effect when in use. We have taken as an example a piscina from Great Bedwyn, Wilts, and here we see the crockets enriching the external ridge of the arch. How meagre in comparison would be the appearance of this piece of architectural construction, if only a plain arch were described over it, instead of one adorned with the well-wrought crockets, and terminating in the elegant finial, as we now see it. Moreover, the contrast could not possibly be so great in this instance as in one where the arch was detached, and had no wall or flat surface behind it. We should also draw attention to the little basin of the piscina, which is made a receptacte for ornament in an ingenious manner, though it does not belong exactly to our present subject.

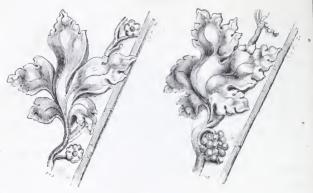
The varieties of crockets during the fourteenth century are almost endless, so that we must con-

tent ourselves with giving only a few general examples. The most usual type is that of a broad leaf laid over the angle, with its back and point raised, as at Southwell: in some instances one edge only of the leaf is attached, the other stands free.

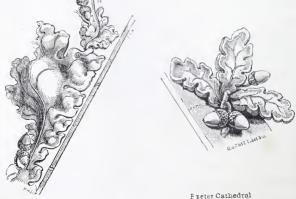
We find at Guisborough, Yorkshire, a succession of crockets following close upon each other, so as to form almost one continual moulding, but the shape of the leaves is so elegant, and carved with so much care and precision, and the curves and undulations introduced with such taste and clever management, that there is no appearance of crowding; on the contrary they seem to unite together, in the formation of one whole design. The example from Southwell is principally remarkable for its boldness in design and execution, and is of a different sort of leaf to any we have yet given specimens of.

On the next page we have given three varieties from the same cathedral. The one represents a flower, the second the vine, and the third the oak. Of the vine there is not the slightest doubt, without even the presence of the bunch of grapes the

PL. XXVI.



Winchester Cathedral



Winchester Cathedral

leaf might readily be assigned to its model; and though the nature of the ornament requires it to be placed in rather an awkward and unnatural position, still on comparison the chief 'features of the vine will be found to have been scrupulously preserved.

With regard to the oak-leaf, the artist has not succeeded so satisfactorily; to a great extent many of the characteristics of the oak-leaf are preserved, but the general appearance bears great resemblance to the example of the vine. For the fourth exexample we have taken another imitation of oak, and this time the leaves will be found as correct and natural as the acorns themselves. This last clever piece of carving is taken from Exeter cathedral.

The crocket being so essentially a Gothic ornament, it will be found to be used in nearly all parts of a Gothic edifice, both externally and internally. It is therefore not only necessary to pay attention to the designs of crockets, but also to their application.

There are four points to which the student should pay attention.

1. That his crockets should not be too numerous, or placed in positions where they are not required.

2. That they should not be out of proportion in regard to the work to which they are affixed, neither too expanded nor too elongated, nor yet insignificant.

3. That there should be as great variety and as little repetition of the same forms as possible, as will be seen by the examples we have selected.

4. That he should be careful in applying them to make them appear as part of the design, (vide p. 63,) and not, as we have sometimes seen in modern work, the crockets appearing like isolated knobs, glued on, and waiting only to be broken asunder from the rest of the work, by some slight and charitable touch.

They are applicable to spires, (some of our finest derive their beauty from the arrangement of their crockets,) and are almost essential accessories to pinnacles, especially in later work. In the Decorated style almost invariably, and in the Perpendicular without exception, they are adorned with crockets.

Again, many of the dripstones round our large and fine doorways and windows are adorned with crockets. The chief ornaments of those beautiful tombs which exist in our cathedrals are finials and crockets; and what would become of the beauty of those numerous little niches, piscinæ, sedilia, &c. with which our Gothic churches are adorned, if they were bereft of their crockets?

SECTION V. CORBELS.

Under the head of Corbels we class all those ornaments, which as it were end or terminate a design downwards in contradistinction to the finial, which completes or finishes the upper portion. Corbels are chiefly used to supply the place of pillars where these latter cannot be conveniently used; as in the case of a building which has no aisles, where the principal timbers of the roof,

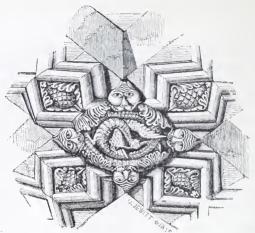
Merton College Chapel, Oxford.

the ribs of the groining, the vaulting-shafts, or the inner mouldings of the transverse arches, require some support to carry them. In such positions a stone is built into the wall, and projecting so far beyond its face as is necessary for this purpose. This stone is afterwards ornamented with carving to make an appropriate finish for the work above.

The corbels which we have given opposite are very pleasing examples of the last-mentioned class. They are of the Decorated style, from Merton College, Oxford, where they carry the vaulting-shafts of the chapel. Here we may notice the very elegant combination of mouldings, foliage, and figures, and the satisfactory treatment of each. The corbel which represents the prodigal son feeding his swine, is worthy of attention as being of an uncommon type, and producing a very good effect.

In all the different styles of Gothic architecture we find numerous examples of different sorts of corbels, each having the peculiar mouldings or foliage of its style. Some consist entirely of mouldings, others consist of an undercut abacus

PL. XXVIII.



Iffley, Oxfordshire.



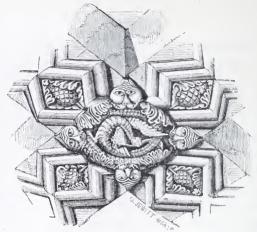
St. Alban's Abbey, Herts.

and necking, carried by a few leaves, or by a head encircled with leaves. Others again consist entirely of a bunch of leaves, into which fruit is occasionally introduced. And sometimes we find a representation of the head of some remarkable personage, such as the reigning sovereign, the bishop of the diocese, the founder of the church, or its benefactors, employed as corbels, to which are assigned more or less honourable positions in the church, as they were more or less worthy of such honour. And lastly, we find, especially in the Perpendicular style, shields containing the armorial bearings of kings, bishops, founders, and restorers of churches so used, sometimes by themselves, at other times borne by figures of angels.

SECTION VI. Bosses.

Bosses are the ornaments which occur at the junction of the ribs in the centre of a vault, and are found throughout the four styles. Iffley, one of the most complete Norman churches, has a curious boss

PL. XXVIII.



Iffley, Oxfordshire.



St. Alban's Abbey, Herts.

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in the centre of the vault over what was originally the chancel. The device upon it, meant for some animal (probably a dragon), is curiously introduced between the four heads at the angles, and the remainder is filled up with a very good attempt at foliage for Norman work. This example is very characteristic of the usual carving of the period. In the thirteenth century there are as numerous examples of fine carving of foliage on bosses, as on any other architectural detail. Our example of the Decorated style is from St. Alban's Abbey, and is again a proof of the high perfection of art at this period; the leaves are evidently intended for those of the oak.

The same directions which we gave in regard to the crocket are in a great degree applicable to the boss. Bosses should be proportionate in size to the vault, and the ribs, larger at the intersection of the principal ribs, and smaller at that of the subordinate ones, and so carved as to appear as much as possible part and portion of the work to which they are attached.

SECTION VII. CONCLUDING REMARKS.

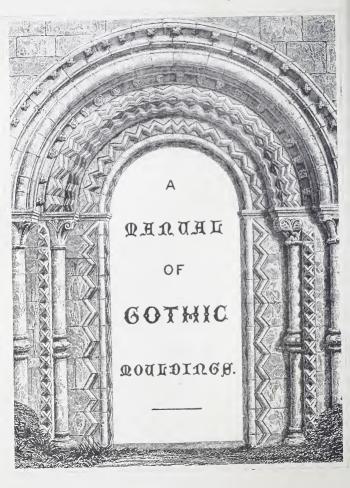
Before quitting the subject of stone-carving a few concluding remarks may perhaps be not out of place.

In this little manual we have shewn that after our ancestors of the twelfth century had mastered the copies which they had received from the Romans, they found themselves capable of inventing a style of their own: we have seen that style in its infancy, we have watched it develope itself, we have seen it attain perfection. This zeal and taste for art decreased, and we have witnessed the commencement of its decline. In the course of this history, as it may be termed, we have introduced many illustrations, and we have called them examples, models, &c. Not that we have intended them merely to serve as copies to the workman, but rather to shew him the spirit in which the ancient craftsman laboured; his art was not servile, but the motive or object being given him, he sought the aid of nature, and faithfully rendered the details he there obtained; in obedience to the laws of a prevailing style no doubt, yet at the same time with freshness and originality. Perhaps we also, as they did, must in the first instance attain like skill to theirs by the study of the labours of those who have gone before us, recognising in the past however those principles which are always to be found if diligently sought for, and seeking to work in accordance with those principles rather than slavishly imitating style. As with them, therefore, so with us, first the stone remains of olden times, then the freshness of nature to give vigour and originality, and when power and knowledge are thus obtained, then, but not till then, may we attempt new styles; and the time may not be far distant when instead of the diagrams, scrawled over with figures and arithmetical calculations, the sculptor will take boughs gathered from the tree, and, arranged to suit his construction, will copy them at once with his chisel. But at present our models must be of stone, these first, and then nature.









WEST ENTRANCE OF KETTON CHURCH, RUTLANDSHIRE.

A MANUAL

OF

Gothic Mouldings,

AND CONTINUOUS ORNAMENT.

FORMING No. 11. OF A
SERIES OF MANUALS OF GOTHIC ORNAMENT.



Published under the authority of the Department of Science and Art, and recommended in its List of Publications.

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PREFACE.

By continuous ornament is to be understood that which requires to be continued or repeated along a certain course before the design is arrived at, in contradistinction to that which is to a certain extent complete in itself, such as the ornament of capitals, corbels, bases, &c.

Since the nature of continuous ornament renders repetition unavoidable, the student has to be warned, on the one hand, against monotony; whilst, on the other, he should guard against the want of uniformity which may arise from introducing a multitude of different designs into the same fabric. The happy medium is to be arrived

at by the adoption of variations of the same design.

The plain mouldings, especially, often afford excellent examples of the ingenuity which the old designers displayed in overcoming these difficulties.

GOTHIC MOULDINGS.

Sect. 1.—Ornamented Mouldings.

The Norman Style.

THE Norman style was dependent almost entirely on the mouldings for that profusion of ornament which, at its most flourishing epoch, rendered it capable of vieing, for richness of carving, with the workmanship of a later and more advanced period. With the exception of the capitals, there are scarcely any other ornamental details to this style, for the introduction of Diaper or Sculpture is of very rare occurrence, and of such ornaments as Crockets and Finials, as we have seen in our former Manual, the Norman style was entirely destitute.

In the early part of the style, the mouldings, though of frequent occurrence, are wanting in that richness and variety of pattern which is found in later examples, and moreover, are far inferior in execution, both as to fineness of workmanship and depth of cutting, the ornaments, for the most part, being invariably flat and shallow.

A reason may probably be assigned for the inferiority of the earlier work, namely, that for some time the use of the chisel was scarcely known, and the only instrument employed was what may perhaps be known by the name of the "Stone Hammer, or Axea."

It is easy to distinguish work of this kind from that of the chisel, as the stone is generally more rough, the edges never sharp, and moreover, in a

* We have documentary evidence to this effect. Gervase, in his account of the destruction of Canterbury Cathedral by fire, (he himself being an eye-witness,) explains the difference between the old structure, built about the year 1120, and the new, which was in course of building A.D. 1178, i. e. near the end of the Norman style. He writes, referring to the former: "There the arches and everything else was plain, or sculptured with an axe, and not with a chisel. If the chisel had been in use at the beginning of the twelfth century, it would certainly have been employed in the construction of so vast and important a building as Canterbury Cathedral. (Vide Introduction to Gothic Architecture, p. 47.)

great many instances, the mark of the hammer is still apparent on the stone.

With such tools as these, deep or elaborate carving was not to be expected; and there is every reason to suppose that the carving was often accomplished after the stone was fixed in its position. For instance, in the crypt of Canterbury Cathedral, many of the pillars are left unfinished; but there is one instance where the pattern is only marked out, while the other sides are still plain. Many other examples of the same kind might be mentioned, and there is a peculiar kind of ornament called "a mask," which we shall refer to hereafter, which could not possibly have been executed in any other position than that in which it was intended to remain.

The advantage of this plan of operation, namely, of first building and then ornamenting, is now generally allowed, and it is frequently adopted. We have seen masons at work in this way, on the continent, in the restoration of a fine Norman cathedral, and they seemed to handle their instru-

PL. I. NORMAN MOULDINGS.



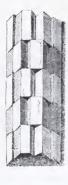
Hatched, Westminster Ball.



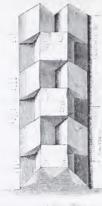
Bredgar Kent.



Square Billet. St. Augustine's, Canterbury



Fly Cathedral.



Winchester Cathedral



Round Billet. Binham Priory, Norfolk.

ments and accomplish their tasks with the greatest ease; and it certainly has this advantage,—the mason can judge of the appearance of his work as he proceeds.

The earliest Norman mouldings, then, were very rude; and perhaps the first variety was of the same kind as the example which we have given from Westminster Hall. This is known by the significant term of the "Hatched moulding."

Similar to this in many respects, and almost as easy of execution, are the examples from Bredgar Church and Ely Cathedral, and it is but a step to arrive at the pattern which we have selected from Winchester Cathedral. From the above types of mouldings many others may be formed. The "Diamond," for instance, would be the same as the last example, supposing the projecting portions to be diamond-shaped, instead of squares. And if, in the example from Bredgar, the half-lozenge projections were placed close together, we should form what is called "the *Indented*," which probably gave rise to the characteristic of the style, the *Zigzag*.

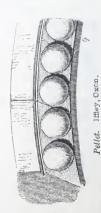
NORMAN MOULDINGS. PL. II.



Pyramid. Upton St. Leonard's, Gloucestershire.



Ely Cathedral, Nailhead.

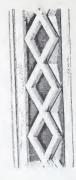




Star. Herringfleet, Suffolk.



Diamond. Deeping St. James, Lincolnshire.



Lozenge. Tickencote, Rutland.

From these classes of mouldings it is very possible that the Square Billet, (Pl. 1.), one of the most common ornaments in early work, was developed. It will be seen that the cutting is required to be much deeper than the other examples, and the sides being straight, instead of slanting, must have rendered it far from difficult of execution. The Round Billet, (Pl. 1.), could not have been executed without the aid of a chisel; it is by no means so common as the Square Billet, and, although we have classed it, for the sake of convenience, with the Square Billet, it does not occur till a much later date.

The "projecting Pyramid" or Nailhead moulding, (Pl. II.), may possibly have been sometimes carved with the axe, as also the sunk Pyramid, which is simply its reverse; and both will be found of frequent occurrence. We prefer the name of Pyramid, as the "Nailhead" is more applicable to such an ornament as we have given from Ely Cathedral, although it is equally applied by architects to the former.

From this we proceed to the Ball or Pellet

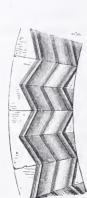
moulding, (Pl. 11.) The pellets are nearly always plain, and vary only in size and position, but care should be taken not to confound them with the "Ball-flower," the characteristic of the Decorated style; for, besides the opening which is always found in the centre of the latter, the Norman ornament bears the appearance of being imbedded in the stone, while the under-cutting which occurs in the more advanced styles, gives to the Decorated ornament the appearance of being only laid within the hollow of the moulding.

Of Norman ornaments, there is none capable of so much variety as the *Star*; neither of plain and simple patterns is there one that produces a more pleasing effect, from the light and shade. It is not only applied to mouldings, but by repetition over a surface, it forms a very elegant diaper or wall-ornament; we have considered one example, namely, from Herringfleet, Suffolk, sufficient to shew the general nature of the ornament. At Deeping, in Lincolnshire, there occurs an example of the *Diamond*, spoken of on the other

page, and beneath it is a plain, single-moulded Zigzag.

The example of the Lozenge from Tickencote. Rutland, might be developed from either of these two: whether the centre of the diamond be taken out, or, as heralds term it, the diamond "be voided," or two Zigzags be placed against each other, with the points joined, we arrive at the same pattern; in fact, now we have advanced in the style, any regular chronological development can no longer be traced; the same designs seem to have been employed at different periods, and it is not uncommon to find the earlier patterns united on the same stone with those of a later date; the Billet and the Zigzag, the Hatched and the Pellet, may be found carved on the same doorway. Moreover, there is no regular topographical arrangement, or order of the various kinds of ornament, to be traced; the same patterns seem to have been conceived simultaneously by different minds, in different parts of the kingdom. The Zigzag is as prevalent in the north as in the south of England,

PL. III. NORMAN MOULDINGS. ZIGZAGS.



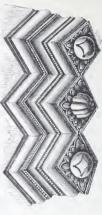
Zigzag. North Hinksey, Berks.



Zigzag. Malmesbury Abbey.



Zigzag and Nailhead. Bredgar.



Zigzag and Ball. Ilncoln Cathedrai.

and, as far as we are able to judge, carved in buildings in course of erection at the same time.

The characteristic moulding of the style is allowed by all architects to be the Zigzag. This is not capable of variety in itself, but only by the addition of different ornaments to it. It is sometimes sunk below the surface, as at North Hinksey; at other times it projects, as at Malmesbury Abbey. Both these examples are comparatively plain, as is most usual.

They may be ornamented either by the sunk mouldings being filled with some Bead or Nailhead pattern, as at Bredgar, the projecting moulding being seldom ornamented; or by the indented interstices, as at Lincoln Cathedral, containing some device. In this example, which is a very fine one, the Ball ornament seems embedded in a kind of foliage, which is rare, and moreover bears a nearer resemblance to the Decorated Ball-flower than any other example we know of in England.

In order to fully appreciate the beauty of the Zigzag, it should be used in those positions which

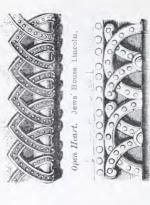
PL. IV. NORMAN MOULDINGS. BEADING.



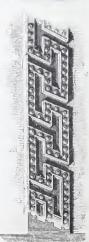
Chain. St. William's Chapel, York.



Fret. Malmesbury Abbey.



Intercepted Arch. St. Alban's Abbey Church.



Fret. Barfreston Kent



Zigzag. Barfreston Kent.

will allow of profusion of ornament; its effect then is of extreme richness, as the door from Ketton Church, which we have chosen for our frontispiece, will testify; and it is to be observed, that the moulding is not only carried round the arch, but that it is continued along the jambs down to the ground.

We have noticed elsewhere the use of the "Beading" for imparting an appearance of richness to the otherwise flat and shallow designs of the Norman style, and we have therefore arranged in a class by themselves the beaded ornaments, affording some half-dozen examples, on the opposite page.

The first example bears the name of the *Chain* ornament, from its close resemblance to that object. In the carving of this ornament great care is displayed, and the mouldings running behind the chain as it were to support it, should be noticed. The example from Malmsbury Abbey is called the *Fret* ornament, from a term used in heraldry. The intersection of the bars is very ingenious, and of good effect.

To the example from the Jews' House in Lincoln, (the finest vestige of Domestic work in England

PL. V. NORMAN MOULDINGS.



Cable. Romsey, Hants.



Antique. Durham Cathedral.



Studded. Hales, Norfelk.



Embattled. Sandwich Kerr



Nebulé. Binham, Nortale



Double Cone. Stone eign, WarricksLive.

of the period, which we possess,) it is rather difficult to assign a name; we have heard it called the *Open Heart*, from its supposed resemblance to a series of hearts interlaced with each other.

The example from St. Alban's is rather earlier than the others, and more rude. It bears the name of the *Interrupted Arch* moulding.

That from Barfreston is also called a *Fret*, though different from the other; the second example from the same church displays simply the Zigzag, only on a round instead of a flat surface, and the beading here, it may be noticed, consists of the Ball or Pellet ornament, introduced in the hollow of the moulding.

We should not omit to mention the *Cable*, which is of frequent occurrence, although generally as a tributary to some larger mouldings, oftentimes only about an inch wide, and serving as a bead to separate two different patterns. There are also instances, as at Castle Rising, Norfolk, (Pl. IX.) where the Cable moulding assumes the position and appearance of a shaft. The *Embattled*, the *Label*, and the

Nebulé may be classed together as varieties of the same general design. The Label is the square form of the example from Sandwich, but solid and elongated, as the example from Binham. Both the words, Label and Nebulé, are terms in heraldry,—the one signifying a device of the same form as the ornament in question, which occurs over the chief or upper part of the shield; the other forms a wavy line, derived from its resemblance to the outline of clouds.

The example from Durham is known by the name of the Antique, and bears great resemblance to work of the Byzantine style. We explained in our introduction, that the revival of architecture in the tenth century took place in Italy, and that in its progress through France to England, it might have received some influence from the Byzantine school, which had already reached those parts. We entered thus far into the history of architecture, to shew how far the Norman was connected with the Roman and Byzantine schools; and thus to account for the occurrence of similar designs in each. We

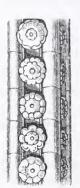
again call attention to this, to shew the student that, although not of itself a Norman ornament, it was often introduced in the Norman period.

The studded patterns are of endless variety, the round studs receiving crosses, circles, or stars, according to the sculptor's pleasure; and we often find a whole series of these studs all bearing different patterns, testifying to the power of invention which the designer must have possessed.

The ornament known by the name of "the Double Cone" is one of frequent occurrence, but as to its origin, or what object it is intended to resemble, it is impossible to determine.

Many other ornaments of less frequent occurrence might be mentioned, but we believe we have given examples of all those which are at all prevalent in the Norman style. It is only by an examination of a much larger number of examples than the limits of our Manual allow us to give, that the student can become thoroughly acquainted with the innumerable varieties of pattern which the buildings of this date will afford.

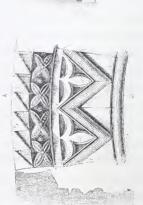
PL. VI. NORMAN MOULDINGS.



Rose. Iffley Church, Oxfordshire,



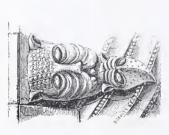
Fir-apple. Croyland Abbey, Linc. Lishine,



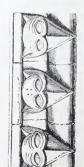
Incipient Tooth Ornament. Canterbury Cathedral,

Flowers, fruit, or foliage, are seldom met with in the Norman style; almost the only varieties of vegetable life are the rose, which occurs in great abundance at Iffley Church, and the fir-apple, an example of which we have given, from Croyland Abbey. It is true, in some of the later examples, we find ornaments bearing some resemblance to leaves, such as those which we have given from Canterbury Cathedral, where, between the Zigzag, there is a sort of trefoil leaf, but it is extremely rude. Above this will be noticed a quatrefoil, of which a larger and clearer specimen occurs in another example. It is possible that this kind of leaf first suggested the idea of that popular ornament called the Tooth Ornament, though some antiquaries consider that the Pyramid ornament was rather the design from which it was developed.

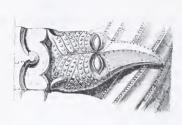
The head of some animal with the tongue projecting, or bird with its beak passing over the moulding, is a very favourite device with the builders of the twelfth century. A very fine large



Iffley Church



Tickenccte, Rutland



St. Cross, Hants.

doorway at Iffley Church displays a double row down the jambs, as well as round the arch, of the Beak-head ornament, two specimens of which we have given. They nearly all of them vary in some degree; the greater part consisting of two heads, the lower one terminating in a beak and adorned with beading, while a few are quite plain, but the effect of the whole is rich in the extreme. The usual name for this ornament is the Beakhead, though the example from Tickencote bears the name of the Cat's-head ornament. Sometimes the wings of the bird are introduced as well as the beak, as in the example from St. Cross, Hampshire.

Now that we have shewn the variety of Norman mouldings, it will be as well to say a few words as to their application. There is no doubt but that the principal service for the mouldings was round the doorways, at least as far as we can judge from the existing remains.

The close-observing Rickman commences his essay on the Norman style with the observation, that there seems to have "been a desire in the

architects who succeeded the Normans, to preserve the doors of their predecessors; whence we have so many of those noble, though, in most cases, rude efforts of skill remaining. In many small churches, where all had been swept away to make room for alterations, even in the Perpendicular style, the Norman door has been suffered to remain."

Of course it is impossible to say for certain why the door should be left, while the other portions were destroyed; but the probable reason to be assigned is, that the doorway was the only object worth preserving, the other parts of the buildings being for the most part so plain, that the architects that came after found they could considerably improve upon them. The windows were without tracery, and generally small, and inadequate for the light which was required. The roofs were generally of wood, painted probably with curious devices, but they were flat, and comparatively low; and with the exception of some few arches, generally the chancel-arch, there was little else in the generality of parochial churches worth preserving; and we

believe that next in number to the remains of doorways, are the remains of chancel arches. We therefore come to the conclusion, that in the Norman style the doorways should be made the principal object of attraction.

The walls of Norman structures being extremely thick and massive, naturally, where the doorway was pierced, there would be a wide splay on each side. Some of the large Norman doorways form almost a porch of themselves, in the thickness of the wall, and in some cases the wall may be found even thickened for this purpose. This splay was almost always filled up: sometimes plain mouldings were introduced, but these were rare in proportion to those of an ornamental character. The outside of the doorway was generally adorned with shafts and capitals, the inner portion had seldom any capitals, the same mouldings, which are carried round the arch, being continued in the place of the shaft down to the ground.

The patterns were nearly always varied, as we see in the example from Iffley Church. We have

PL. VIII. NORMAN MOULDINGS.



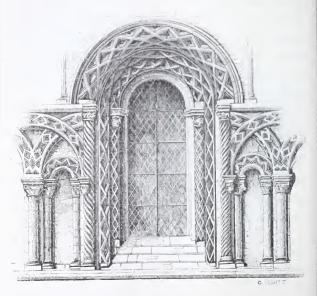
IFFLEY CHURCH, OXFORDSHIRE.

first a sort of tongue or Label moulding, we then have the Indented, next a plain moulding, next the Zigzag, larger in proportion than the others, and next two rows of mixed pattern, the flowers predominating, of which there are both square and round forms. The introduction of the cable beneath the inner capital should also be noticed, as an instance of the use of this simple moulding.

The west doorway from the same church is still more rich. The outer moulding, pourtraying the signs of the zodiac, is terminated on imposts; then two full rows of the Beak-head ornament, of which we have before spoken, continued down to the ground, and then some four or five rows of an elaborate Zigzag, also continued.

Of chancel arches, the generality only possess a single, or sometimes two or three rows, of Zigzags; but the effect of a round arch surrounded with this moulding may be so easily conceived, that it is not necessary to swell out our pages by giving a specimen.

PL. IX. NORMAN MOULDINGS.



CASTLE RISING, NORFOLK.

Perhaps the next important position of the mouldings was round the windows, where again the Zigzag is often the only ornament; but there are instances, particularly as we become far advanced in the style, where ornamental mouldings are used in great profusion, as at Castle Rising, Norfolk. Here we find the shafts ornamented as well as the arch,—the two inner ones affording a variation of the same design as the rest of the work; the two outer ones consisting simply of the cable pattern.

The example also affords a specimen of a very singular method, frequently employed by the twelfth century builders, of ornamenting the exterior of their buildings, namely, by an arcade. The same ornaments which serve for the window, serve also for the arcade; instead of each arch being separate, they are made to interlace with each other. This interlacing of the arches is by many persons considered to have been the origin, or at least to have afforded the idea, of the pointed arch. Round the exterior of the north side of Canterbury there is a

good specimen of this kind of arcade, with the Nailhead and Billet moulding. Also, on the side of doorways, we often find a repetition of the arch and shaft, evidently intended for no purpose but that of ornament.

The Early English style.

It will be necessary, before entering upon the Early English style, to say a few words on the period of the "Transition," or the interval which elapsed before the style can be considered to have been entirely developed.

It is usual to allow the space of about twentyfive years for the change from one style to the other, and the period generally assigned is the latter part of the twelfth century, that is, from the year 1175 to 1200. The churches and other buildings erected at this date oftentimes display a singular mingling together of the two styles; and in restoration it would be most unadvisable to attempt in any way to improve the original design by remodelling the structure according to the principles of one style only.

A clear distinction should be recognised between work designed and completed at one and the same time, and that which is effected at two different periods. In the latter case, which happens when the former structure is afterwards restored, or altered, or where unfinished work is completed at some later date, it would be a matter of opinion, and one depending very much upon circumstances, how far it would be desirable to follow out entirely the original plan of all, or adopt again its later modifications. But in the former case, where the whole design as it stands is the conception of one mind and of one period, it is very clear that the restoration should be carried on faithfully with regard to what remains, although it had been erected during a period of transition, and was therefore often a medley of two different styles.

The most common anomaly is the existence of the characteristics of the two styles in connection with each other,—as, for instance, the occurrence of the Tooth ornament, in full perfection, on a round arch; or, on the other hand, the Zigzag moulding, so essentially the characteristic of the Norman style, adorning a slender pointed arch of the Early English style. Moreover, in the same design, and sometimes on the very same block of stone, the two distinct characteristic ornaments are to be found together. In the frontispiece to this Manual, the door from Ketton Church, while chiefly ornamented with the Zigzag, has on either side a series of Tooth ornaments carried down the length of the shaft to the ground.

Although during this period many fine churches were built, and we fortunately possess many of them remaining very perfect to the present day, it is not to be chosen as one affording good models for imitation in the erection of new churches: the

buildings stand rather as monuments of the gradual change, or, more properly, development, which took place at this time, and are more remarkable for their historical value than for their architectural beauty.

The different forms of the Tooth ornament are employed in three-fourths of the varieties of ornamental mouldings of the Early English style, and to this, therefore, it will be chiefly necessary to turn our attention.

The origin of this ornament, as has been before stated, it is difficult to determine. The example from Ketton we could easily imagine to have been derived from the Norman Pyramid or Nailhead (vide Pl. 11.), while that from Lincoln partakes more of the four-leaved ornament from Canterbury Cathedral, (Pl. vi.). The example from Chipping Norton, though not perhaps so elegant in form as the Tooth ornaments usually are, displays a full developement of that device; while the one from St. Cross, in Hampshire, shews the facility with which it may be made to receive in itself further ornament.

TOOTH ORNAMENT. EARLY ENGLISH MOULDINGS. PL. X.



Ketton Rutland



Lincoln Cathedral



Chipping Wardon, Northamptonshine.



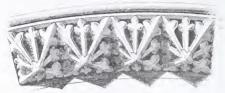
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The first and great principle to be borne in mind in the execution of the mouldings of the thirteenth century, is the necessity of what is technically named "undercutting." It may perhaps be only clearly understood by referring to an actual example or model of a Tooth ornament, and it will be found, that the stone is so hollowed out, or under-cut, that the fingers, if passed beneath the ornament, will meet.

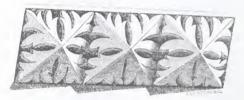
In the four examples which we have already named, the gradual increase of depth in the carving, and fineness in the workmanship, will be at once apparent; and this principle of undercutting pervades other kinds of ornamental mouldings, especially those where foliage is introduced, (as may be seen in the examples of foliage, as applied to capitals, &c., in our former Manual,) and is also found in some degree in the plain mouldings. The prevalence of this principle affords clear evidence of the increased control which the masons had by this time acquired over the use of their chisels. It is in fact essentially this which renders

PE. XI. EARLY ENGLISH MOULDINGS.

ENRICHED TOOTH ORNAMENT.



Tunstable Priory



Southwell Minster



Stone, Kent.

the Early English style so peculiarly attractive, and which affords that appearance of lightness and elegance which even later styles can scarcely vie with, much less surpass. However profuse may be the ornament, however chaste the design, no new work will bear comparison with the old, unless this point be attended to.

In the opposite plate we have given further specimens of the Tooth ornament. The first, from Dunstable Priory, Bedfordshire, bears great resemblance in form to that from St. Cross. Those from Southwell Minster, Nottinghamshire, and Stone Church, Kent, are instances of the formation of the ornament by the junction of four leaves, meeting in an elevated centre.

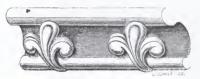
The grace and elegance displayed in the designs, and the excellence of the workmanship, in those examples, should not be passed over without particular attention, as there are few other instances which will repay so well a close examination; and the student should not forget to consider the attention and care requisite to produce them.

PL. XII. EARLY ENGLISH MOULDINGS.

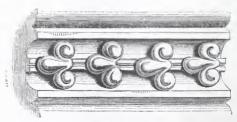
TREFOILS AND TOOTH ORNAMENT.



Galilee, Lincoln.



Peterborough Cathedral



Ely Cathedral.

The leaf of three lobes, so prevalent in the decoration of the capitals of this period, may also be employed in the mouldings, as in the examples on the opposite plate. They may be arranged in alternate series with the Tooth ornament, and will be found to produce an agreeable effect, as may be seen in the example taken from the Galilee porch of Lincoln Cathedral. At Peterborough, the same form of leaf also occurs, but each leaf is placed singly, at a distance from its neighbour. At Ely there is another variation of position, where the leaves are placed upright, as it were, along the centre of the moulding, one above the other. In this latter example, a small moulding should be observed passing behind the leaves, as if for support to them.

The three-lobed or five-lobed leaf is sometimes made use of in *scroll*-work, that is, in work continued along the moulding like a scroll. The example at Romsey, Hampshire, displays the manner in which this may be accomplished; and it should be remarked that the mouldings are still carved beneath, in order to give it as much as possible the

PL XIII. EARLY ENGLISH MOULDINGS.

FOLIAGE.



Romsey, Hampshire

appearance of separate work laid on. A series of single-lobe leaves laid over the mouldings may also be in like manner employed with effect.

Besides the lobed leaf, other foliage may be found introduced in the mouldings of the thirteenth century. The architects and their workmen had already begun to imitate nature, and many instances may be found at this early period of the introduction of the vine,—a model peculiarly applicable to mouldings, although it was not perhaps so often chosen as in later times.

The position of a moulding was generally round the doorway, or one of the arches, and, for the most part, was terminated by the capital of the shaft. But when it was carried round the exterior of a window where there was no shaft to receive it, some other ornamental termination had to be substituted. This moulding which we are speaking of bears the name of Hood-mould, or Dripstone, and it is often terminated by corbels, richly ornamented with foliage, as in the example from York Minster.

PL. XIV. MOULDING TERMINATIONS.



York Minster.



St Benedict's, Lincoln.



Presbytery, Lincoln.

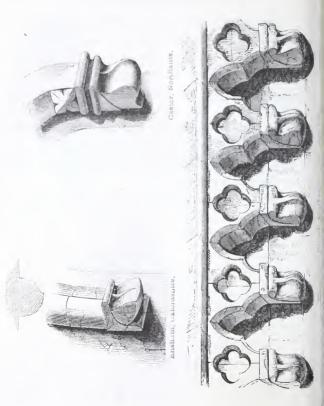
The example from St. Benedict's, Lincoln, is one where two arches are placed side by side, the Dripstones of which naturally meet, and the one ornament serves for the termination of both.

There are various other modes of terminating the dripstone; one of the most usual is by heads, often called corbel-heads, but not strictly corbels at all: it is often also terminated by a plain return; that is, the moulding is turned at the ends, and so dies into the wall.

While on the subject of the termination of mouldings, it will be as well not to pass over the cusp, which is often made to receive the most elaborate ornament. A finer specimen could not be chosen than that from the Presbytery of Lincoln, one of the most perfect and most exquisitely ornamented buildings which we have remaining of the later portion of this style.

During the thirteenth century, there occurs in frequent use a species of ornament, which may perhaps be most clearly designated by the name of a Mask: it is sometimes employed as a Hood-

MASKS USED FOR CORBELS AND CORBEL-TABLES.



mould, or other termination, and it may also be found introduced into a cornice-moulding, or corbel-table, such as in the example from Warmington, Northamptonshire. "The inventor," says a writer in the "Glossary of Architecture," "must have had great knowledge of the effect of light and shadow; for though, on a near view, the corbel has no single feature of the human face, yet, at a little distance, the appearance of a grotesque head is produced, by the effect of light and shadow only."

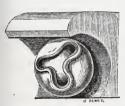
Should the student ever be bold enough to attempt these phenomena, he should be reminded that they can only be executed by carving the stone after it is fixed in the position and in the place in which it is to remain. He can no more judge of the effect of his carving in his workshop, than from the drawings before mentioned; he must therefore view his work as he proceeds, in its proper position. Our ancestors most certainly carved them in this manner; and, as we have hinted in our Manual of Stone Carving, the practice of carving the stone after it is fixed might

be followed, in many cases, with very beneficial results. The capital, which bears an appearance of richness and beauty, as it lies in the builder's yard, may, when mounted on high, above the lofty column, appear mean and insignificant; and the delicately carved moulding, when, by the distance, its elegance is lost to the eye, or where, by its position, it is surrounded by other ornaments, may appear inferior to one of far more rude workmanship, but which has not only been designed, but executed, to suit its position.

The engravings on Plate xv., although accurate, can in no way afford an idea of the effect of the original; there must be actual projection to produce the shadow, and thus the rude and unmeaning forms figured in the drawing, when viewed afar off, and under the influence of a proper light, may assume an accurate, though sometimes a slightly grotesque, representation of the countenance of a man.

The Decorated Style.

As the Tooth ornament may be considered the



characteristic of the thirteenth century, so may the *Ball-flower* ornament be accepted as that of the fourteenth. It is not, perhaps, so prevalent in its style as its predecessor,

partly because the employment of foliage had gradually become more general, and an exact imitation of natural productions preferred to artificial or conventional designs, and partly also because the moulding in later times ceased to be the chief object of attraction. More labour was bestowed

on the capital,—crockets and finials were added, and the mouldings were thus left plain. And here it should be remarked, with respect to the nomenclature which we have adopted, that the use of the word Decorated in this case is almost the only instance where Mr. Rickman's term appears to be inapplicable; but it should be remembered, that Mr. Rickman applied it generally to the more prominent features of the style, such as the capitals, and more particularly the window tracery; and in this light his term appears to be correct and applicable.

The earlier examples of this style, in the time of Edward the First and Second, are also perhaps,

^a This is the point which those who would supersede Mr. Rickman's nomenclature, bring most prominently forward; but they forget that while they amuse by speaking of plain Decorated mouldings, the term which they propose should take its place, and which therefore should at least be far superior in conveying a true signification, is if anything more awkward and feeble than the rival which it is intended it shall overthrow. A plain Decorated moulding may be an anomaly, but a "Middle-pointed" moulding is equally so.

on the whole, the most richly Decorated Gothic buildings that can be found at any period.

The Ball-flower moulding consists of a series of the flowers arranged at equal distances from each other: each flower is a separate and distinct ornament in itself, and may perhaps best be described as a ball enclosed in a cup, the upper part of which is opened in the shape of a trefoil or a quatrefoil, as the case may be, and so disclosing the ball buried in the centre. This opening is sometimes larger than at others, as will be seen by a comparison of the example from the pinnacle of St. Mary's, Oxford, and that from Kiddington Church. The ornament is also known by the name of the Hawk's Bell; but whether it was supposed to represent that object, or derived its form from some flower, or was intended for the Pomegranate, is a matter impossible to determine. The latter theory bears the greatest semblance of probability, inasmuch as it first came into general use in England in Edward the First's reign, and might have been introduced in honour of Queen Eleanor of Castile.

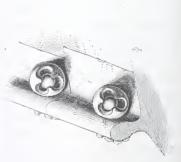
PL. XVI. DECORATED MOULDINGS. - BALL-FLOWER.



Pinnacle of St. Mary's, Oxford.



Stringcourse, Kiddington, Oxon



Spire, Salisbury Cathedral.

Whether the flowers are arranged closely together, or distant from each other, care should be taken to ensure regularity;—and by carrying two or three rows in succession, one beneath the other, a very rich effect is obtained, as in the examples from Oxford and Gloucester Cathedrals; but the general arrangement is to intermingle the Ballflower moulding with other and plainer mouldings.

The student should also remark, that it is necessary that the flower should be made to bear the appearance as much as possible of being lightly laid in the hollow of the moulding, and not buried; this may be effected by under-cutting, which, if not attended to, will give to the work a heaviness, and bluntness of execution, far more in accordance with the tone of the twelfth century than of the fourteenth.

It would be tedious to describe minutely the varieties of mouldings which are prevalent in the fourteenth century, but it may be remarked that for the most part they derive their forms from the leaf.

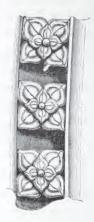
Next to the Ball-flower, the Four-leaf-flower is

PL. XVII. DECORATED MOULDINGS.

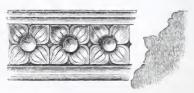
FOUR-LEAVED FLOWER,



Southwell, 'Notts.



West Door, York



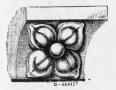
North Window, Coggs, Oxon. circa 1350.

the most common. A similar ornament is found in the work of the fifteenth century; but on examination, a certain distinct character will be found to pervade each.

The example from Coggs Church shews the usual form of that of the fourteenth century; and it may be best described as a flower of four petals diverging from a centre ornament, which sometimes was simply a round ball similar to that of the Ball ornament, in other instances a second four-leaved ornament placed transversely;—an example of this

will be found in the mouldings round the west door of York Cathedral.

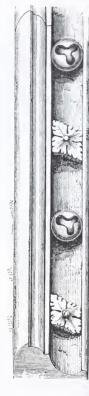
The most simple and correct mode of designing the four-leaved flower is first to



Four-leaved Flower.

b This ornament may at first sight appear to be nothing more than the Ball-flower as it were opened, and the leaves laid back, leaving the round ball, which occurs in each, exposed in the centre; but it is curious, that in the latter there are invariably but three leaves, instead of four, and that they are rounded at the end, instead of pointed.

PL. XVIII. DECORATED MOULDINGS.



Grantham, Lincolnshire.



Cornice, Queen's Cross, Northampton

describe a square, and then making an indentation in the middle of each of the four sides, as far as the centre ornament, with a little modification the design will be found complete.

Of foliage we have already spoken in our Manual of Stone Carving; and it is sufficient to give one example,—that of the treatment of the vine when adapted to the moulding. Nothing can exceed the richness and elegance which is afforded in this manner to the work at Southwell Minster, of this period.

The example is chiefly remarkable as an instance of the ingenuity with which the artist has adapted his model to the form required, while at the same time he has retained most carefully its general character and appearance, whether in the hawthorn, where one of the berries forms a centre to the four leaves, arranged regularly, and with precision, yet gracefully, and without the appearance of stiffness, or in the imitation of the oak, where the design of acorns so appropriately forms an elegant centre.

PL. XIX. DECORATED MOULDINGS.



Merton College Chapel, Oxford



Rushden, Northants.



Fine ion, Northants.

While treating of the mouldings of the thirteenth century, in the last section, we included some examples of the ornamental terminations, and particularly those of the Dripstone, or Hood-mould. In the fourteenth century they are not less worthy of remark than in the thirteenth. In this style, the fashion of terminating the Hood-mould by the figure of a head became much more general, and it is presumed that they usually were intended for the representation of some individual, whether the founder of, or a benefactor to, the church or edifice, the reigning sovereign, as of Edward I. in Merton College Chapel, Oxford, the bishop of the diocese, or the abbot of the monastery in whose time the building was erected.

The plan of simply turning aside the moulding for some inches, and then terminating by its own section returned against the wall, was also at this date frequently resorted to, although not so frequently as in the following and the sixteenth century.

Thirdly, the use of foliage is not uncommon, as at Rushden, Northampton. Fourthly, a shield is often



Oxford Cathedral.

Gloucester Cathedral,

found in this position, the surface of which is sometimes carved with armorial bearings, at other times left plain; but it is probable that in the latter case they were generally intended to receive colour, and have the bearings painted upon them.

Besides the above, many other devices occur: frequently whole figures, whether of angels or of bishops, or sometimes those of a very grotesque nature, as in the example from Finedon Church.

At the end of the century the ornamental mouldings become more and more rare, and the plain mouldings take their place, in the same manner as the beautifully carved capitals gave way to either plainly moulded or panel designs.

The cause and element of that richness which is found in the mouldings of the Norman style, namely, the combination of two or more series, of either the same or of different patterns, upon one design, is rarely met with in the Decorated style. In the Early English style this absence of repeated series of ornaments is observable, but it becomes more so in the present style. Its place is supplied by a pro-

fusion of plain mouldings. Two rows of the Tooth ornament are sometimes found carved parallel to each other, but generally a bold plain moulding is introduced between them. In the Decorated style the one ornamental course is made, as it were, subservient to the mass of plain mouldings which usually surround it. It is, in fact, only in conformity with the general progress of architecture which we have already remarked upon, namely, the gradual increase of patterns and ornaments which, with the least expense and trouble, will cover the most space; and the plain mouldings answer this purpose.

Nevertheless, let it not be supposed that this is the sole intention of plain mouldings; on the contrary, they play a very prominent part towards the attainment of a pleasing effect, and, if judiciously managed, serve to render more prominent and enhance the value of the more elaborate work.

Examples, however, are to be found. The Ball ornament may be used in a double row, with an equally good effect as the Tooth ornament, as in

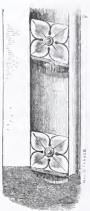
the window at Gloucester^c, while courses of the other patterns, though employed with greater advantage separately, still may be combined together, as in the doorway from Kislingbury.

The Perpendicular Style.

Ornamental mouldings are of more rare occurrence in the fifteenth than in any of the previous centuries, and are seldom met with except when serving as a cornice, as the mouldings round the arches, windows, and doorways, were almost invariably plain.

c It'should be stated that the profuse use of the Ball-flower is a local peculiarity, almost confined to Herefordshire and Gloucestershire.

PL. XXI. PERPENDICULAR MOULDINGS.



Pollock, Somersetshire.



St. Alban's, Eertfordshire



Ensham Church, Oxon

But these cornices should not be passed over without remark, as they have a peculiar character attached to them. They generally consisted of a series of floriated ornaments, placed separate and at a distance from each other. The most common ornament was the four-leaved flower, but of a very different description to that which was prevalent in the preceding style. In the fourteenth century the carving was bold, and, as far as possible, was made to imitate the natural model. In the fifteenth, the ornament would appear rather as a copy from the examples which they found, than from nature; and often a very bad copy too. The principal feature is their shallowness, and an attempt to produce the ornament with as little labour as possible. A glance at the specimens which we have given from Porlock, Somersetshire, and Ensham Church, Oxon, and a comparison of them with the examples in Pl. xvIII. will readily shew the difference which is observable, and which should be carefully borne in mind when on work of either of the two styles. To obtain consistency, the flat ornament

PL. XXII. PERPENDICULAR MOULDINGS.



The Cathedral, Oxford,



St Mary's Church, Oxford.



St. Alban's, Hertfordshire, A.D. 1447.



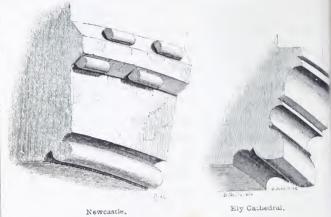
Henry VII.'s Chapel Westminster.

must be used when the work is of a style, the chief characteristic of which is its shallowness.

The vine also should be mentioned as a common ornament in mouldings of this period; but in this the same squareness prevails, amounting almost to conventionality. The square being formed by the leaf and triangular bunch of grapes placed alternately, above or below it, as at Oxford Cathedral, is perhaps the most ordinary arrangement.

Besides the vine, there were other kinds of foliage, and in the reign of the viith and viiith Henries the rose became the most common ornament. It was generally placed alternately with the portcullis, and its continual repetition in many cases becomes quite wearisome to the eye. The finest specimens for their execution are perhaps those at King's College chapel, Cambridge.

PL. XXIII. PLAIN NORMAN MOULDINGS.





Peterborough Cathedral.

Sect. 2.—The Plain Mouldings.

The Norman Style.

The plain mouldings are not less characteristic of the different styles and periods of medieval architecture than the ornamental. In the early and plain buildings of a rude age, they are formed by the projecting edge of a square, flat stone or tile; and when this is placed over a capital, it is called the Abacus, and is supposed by Vitruvius to have been originally laid at the top of a wooden post, to preserve it from the effects of the rain. Very soon it became the custom to cut off the lower angle by a slope or chamfer, and this feature may be considered essentially a characteristic of the Norman style, a specimen of which we have given from Durham.

This was speedily followed by the plain round moulding called a Bowtell, (from an old English word signifying the round



Durham.

shaft of an arrow,) which was frequently used singly as a horizontal string, projecting from the sur-

face of the wall, as indeed were the two preceding forms also; sometimes they are combined together in groups or suits of mouldings, and in that case, in the earlier examples, a quirk or triangular groove of the simplest form was introduced between each of the projections, but afterwards a hollow

moulding was substituted in its place. Also the flat chamfer, or sloping surface, frequently gave place to a hollow, as at Norwich Cathedral. Norwich Cathedral.



The square projection also is often changed into a half-octagon by the angles being chamfered off both above and below, as at Newcastle; however, these chamfered surfaces are frequently carved with the Billet, or other ornament, and thus would be rather included in the section of ornamental mouldings. Again, the round projection is frequently carried beyond the "half-round," and by the indentation on each side is made to occupy twothirds of the complete circle. Or, instead of being round, this moulding is sometimes keel-shaped, (as

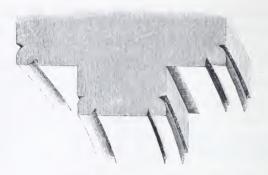
at Ely,) especially in very late examples, and more frequently in the north of England than in the south.

When a suit of mouldings is arranged upon the soffit of an arch, the stones form a series of recesses, one overlapping the other, like steps reversed. In such cases the arch is said to be recessed, or doubly or trebly recessed. Professor Willis calls these recesses the orders of an arch, and describes such an arch as of one, two, or three orders. These divisions are more commonly called sub-arches, each step or order being in fact a separate arch. In the example from Peterborough Cathedral, the arches would be said to be doubly recessed. It moreover combines in each step instances of all the various early forms of which we have been speaking.

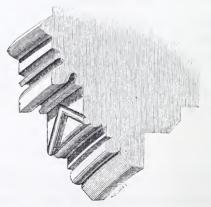
The Period of Transition.

THE mouldings of the period of transition are often so striking in appearance, and yet so diffi-

PL. XXIV. PLAIN TRANSITION MOULDINGS.



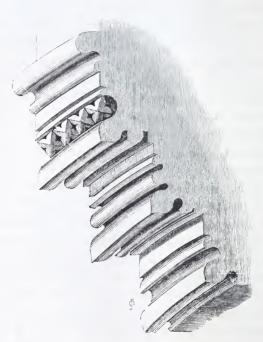
Chancel-arch, Haseley, Oxon.



Great Addington, Northamptonshire.

cult to imitate with satisfactory results, that they require especial notice. Perhaps the plain mouldings of this interesting period are really finer than those of any other. Its chevrons, and ornaments derived from chevrons, are so numerous and intricate, and so exquisitely designed and beautifully worked, as to be perfect wonders of skill; as, for instance, in the nave of Chichester Cathedral, Glastonbury Abbey, the doorways of the nave of Selby, and Old Matton, Yorkshire, and the exquisite remains of the vestibule of the Chapter-house of St. Mary's, York. The square outline of the inner portion of the arch is generally preserved very distinctly, although at the angles keel-shaped mouldings are frequently introduced with a deep groove on each side, giving it a peculiar and decided character, as in the chancel-arch of Haseley Church, Oxfordshire, Pl. xxIV. The mouldings of this period, and their gradual changes, have been admirably illustrated by Professor Willis in his "Architectural History of Canterbury Cathedral." The curious manner in which pure Norman mould-

PL. XXV. TRANSITION MOULDINGS.



West doorway, Haseley, Oxfordshire.

ings are often combined with the Early English is very interesting, and shews how long and arduous was the struggle between the old ideas and those of the new school. This is well shewn in the example from Great Addington, Northamptonshire, Pl. xxiv., where the profile is almost entirely Early English, while the Norman Zigzag is continued on one of the flat surfaces. It should be observed that the large, heavy round mouldings of the Norman were materially reduced in size in the subsequent styles, in proportion as the number was increased.

The Early English Style.

THE plain mouldings of the Early English style are readily distinguished by the deep undercutting, which is characteristic of the earliest Gothic work all over Europe^d. The most

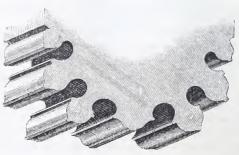


It should be observed that the name of the Early English Style does not imply that the Early Gothic was exclusively English, but that each country had a character of its own; and the Early English differs considerably from the Early French or Early German style.

PL. XXVI. EARLY ENGLISH MOULDINGS.



Woodford, Northamptonshire.



Temple Church, London.

usual forms are bold rounds, separated by deep

hollows, producing a very fine effect of light and shade, as at Woodford, Northamptonshire. The round mouldings frequently have a small



Brackley.

square fillet attached to them, as in the Temple

Church, London, (Pl. xxv.); instead of the plain round, or round and fillet, the pear-shaped or keel-shaped moulding is



S Sepulchre's, Northampton.

occasionally used. These forms are repeated in great profusion, and in magnificent suits, on the arches of doorways and windows, as in the west doorway of Haseley Church, Oxfordshire, (Pl. xxvi.), as well

e This is also called the Roll and Fillet, the round moulding being called the Roll; but as the same name is often applied to the Scroll moulding of the following style, confusion is apt to arise between the two. Sometimes two or three fillets are attached to the same round moulding, and the name of "the Roll and Triple Fillet" has been given to them.

f This is also called the Pointed Bowtell.

PL. XXVII. DECORATED MOULDINGS. Howden Abbey Church, Yorkshire R.WILLIS. S.E.

Ely Cathedral, c. 1330

as on the larger arches between the centre and aisles of a church. They are also used as horizontal strings along the wall, and in almost every situation in which it is possible to employ them; and they are always executed with remarkable freedom and skill. It is very rarely that we find any bad workmanship of this period, even in our remote country churches. The mouldings were, however, executed by hand, and cannot be correctly copied by any machine, nor drawn with the compasses. The original architect drew the templets by hand and eye, and a certain degree of formality, which is not natural to the style, is almost inevitable in any attempt to match it by the compasses.

The Decorated Style.

The plain mouldings of the Decorated style differ but slightly from those of the Early English, but

PL. XXVIII. DECORATED MOULDINGS,



Finedon, Northamptoushire.



Dorchester, Oxfordshire.

are less bold, the hollows not so deep; and consequently the individual members of a suit of mouldings sometimes become confused to the eye, and almost lost in the general effect, which, however, is rich and good, as may be seen by the annexed specimens from Howden Abbey Church and Ely Cathedral^g, (Pl. xxvii.) The moulding which is

considered as characteristic of this style is the one called the Scroll h moulding, which is round, with an overlapping edge, like the edge



an overlapping edge, like the edge Middleton Cheney, Oxon. of a scroll of parchment or pasteboard; this moulding is occasionally found in the previous style, but is so much more usual in this as to amount almost to a characteristic. The Scroll will be found occurring in both the examples in Pl. XXVIII. Another plain moulding, which is more common in this style than

g They are arranged on the chamfer or sloping surface, and do not form angles or steps, as in the previous styles.

h This is also called the Roll moulding; but the same name being applied to the plain round, it is better to avoid the confusion.

in any other, is called the "Sunk Chamfer;" the two edges of a chamfer being raised, as if overlapping the flat central space, as at Finedon Church, Northamptonshire. The Round and Fillet, though continued in this style, is less common, and its character is somewhat changed, the fillet having become considerably broader, and with less projection than in the Early English, and the hollows not nearly so deep. Plain chamfers are much used in this style, and the mouldings are not usually so rich or abundant as in the Early English. A simple ogee or a double ogee moulding is also frequently employed, with a hollow on either side of it. The ogee is sometimes so shallow, in the later portion of the style, that it becomes a mere wavy line, and bears the name of the Wave moulding. An example will be found in the moulding from Dorchester, (Pl. xxvIII.)

The mullions of the windows are usually moulded in exactly the same manner as the jambs, so that the same drawing serves for both. Both jambs and mullions are frequently ornamented with shafts. The labels or hood-moulds of the earlier part of this style are often undercut by a three-quarter circle sunk in the surface of the wall.

The Perpendicular Style.

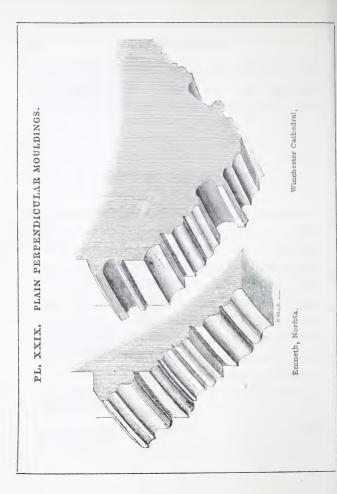
THE plain mouldings of the Perpendicular style may generally be distinguished by their comparative shallowness, and the prevalence of angular forms; perhaps the most usual is the double ogee, or wavy, also called the Brace moulding, as in Winchester Cathedral and Emneth Church, Norfolk, Pl. XXIX.

A rather deep hollow moulding is, however, not uncommon in this style, especially in the arches and jambs of doorways; but this hollow is generally wider than in the previous styles, as at St. Mary's, Oxford (Pl. xxx.); and though it may deceive at first sight, a little Balliol College, Oxford,



Deddington.

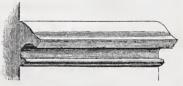




more close observation will soon enable the eye to distinguish one from the other. In early examples of the style of the time of Richard II., the hollows and rounds are often very bold, as at Westminster Hall, and Winchester, and the works of William of Wykeham generally. The wavy moulding of this style sometimes bears considerable resemblance to the Decorated ogee, as at St. Mary Overee, Southwark; a kind of sunk chamfer is also frequently used; as at St. Peter's, Oxford, (Pl. xxx.)

The dripstone moulding of this style is gene-

rally marked by its angular outline, though deeply undercut, as at Magdalen College, Oxford. The drip-

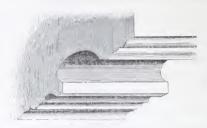


Magdalen College, Oxford.

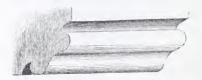
stones of the Decorated style are often very similar, but the outline is not usually so sharp.

The mouldings of this style are frequently continued down the jambs or pillars to the ground, and not stopped at the impost or capital, as is

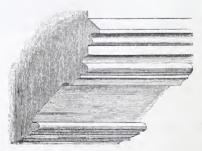
PL. XXX. PLAIN PERPENDICULAR MOULDINGS.



Window, St. Mary's, Oxford.



St. Mary Overee, Southwark,



Window, St. Peter's, Oxford.

usual in the earlier styles. Frequently also there are bases without any capitals; in such cases the name of Continuous moulding is applied to the bowtells, or plain rounds, which have the appearance of shafts, and are very common in this style.

These mouldings have altogether a meagre and poor appearance when compared with the previous styles, and in general the later and more debased the specimen, the poorer are the mouldings; but in very late examples of the time of Henry the Eighth, an imitation of Decorated mouldings frequently occurs.

It is scarcely necessary to describe the manner of applying Plain Mouldings; all that has been said respecting the Ornamental Mouldings refers equally to the plain, excepting that the latter are more generally employed; they are found wherever it was necessary to break up a plain surface, whether on arches, on the jambs of doorways and windows, or on mullions; or again, as dripstones and hood-

moulds, as cornices and horizontal strings; or lastly, on bases and on capitals. Perhaps the most conspicuous use of them is on capitals, which frequently have no other ornament; and this applies to all the styles, but more especially perhaps to the Early English and the Perpendicular, in which plain moulded capitals are more common than in the other styles. In the latter they are but characteristic of that at-



Ewelme Oxon.

tempt to ornament, or rather to do away with, the meagre appearance of a plain flat surface, with as little possible expenditure of either time or labour, a feature which we have already shewn to be so prevalent in the period of the decline of Gothic Architecture.

THE

ARCHITECTURAL MUSEUM,

CANON ROW, PARLIAMENT STREET,

WESTMINSTER.

The object of this undertaking is to supply a want which has been the chief cause of the deficiencies of our artist-workmen, or of those workmen who are engaged in carrying out the more artistic portions of Architectural works, as compared with the same class of workmen in other countries. The disadvantage under which they labour is simply this—that they are seldom so situated as to have facilities for referring to ancient works containing the finest specimens of their respective arts, and can afford neither the time nor the money for visiting them; and, though nature herself should be the groundwork of all Decorative Art, our workmen, through not being conversant with the works of other times in which that prin-

ciple has been so nobly acted upon, lose one great means not only of acquiring artistic skill and sentiment, but of rightly appreciating the beauties of natural objects and their just use in Art.

The purpose, then, of this Institution is to bring within the reach of our artist-workmen those objects of study which they have not otherwise the means of visiting.

To effect this, an extensive and rapidly increasing collection of Casts has been formed, (in a suitable though rough building in Canon Row, Westminster), from the finest ancient examples (both English and Foreign) of Architectural Carving and Sculpture, Effigies, &c.; Mouldings and other ornamental features; Rubbings of Sepulchral Brasses, &c.; tracings of Stained Glass and Mural Paintings; Encaustic Tiles; also specimens and casts of Metal-work; impressions of Ancient Scals; and of other Objects of Art incidental to the practice of Architecture. Original specimens are only admitted where their removal would not be in any degree an act of spoliation.

To these are being added, as opportunities offer, Photographs from Architectural objects at home and abroad.

A Collection of Casts is being formed from Natural Foliage, that workmen may be enabled to study the best artistic works of past ages side by side with nature herself.

The Institution has hitherto been eminently successful, and the Collection of Specimens is most extensive. Courses of Lectures will continue to be given, those already delivered having proved in the highest degree practically useful; but for the future, in order to realize these benefits, the active co-operation of Architects and of lovers of Art in general is earnestly solicited.

Donations or loans of specimens will be most serviceable in enriching the Museum. Manufacturers and others will be permitted, on the approval of the Committee, to exhibit specimens, but on their own responsibility.

It is in contemplation to offer prizes or medals for the best specimens of workmanship by art-workmen studying at the Museum.

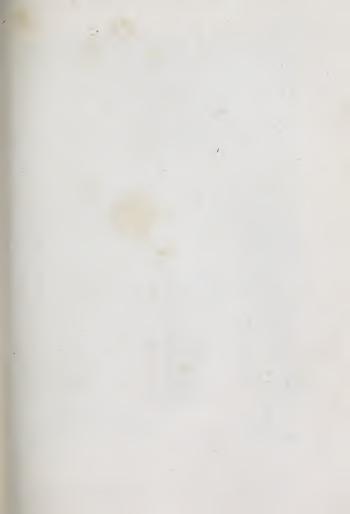


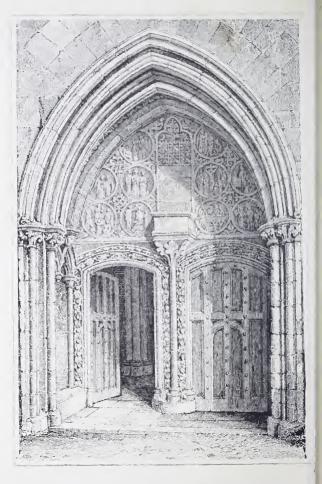












DOORWAY _ HIGHAM FERRARS CHURCH.



S.PORCH, KING'S COLL: CHAPEL, CAMBRIDGE.



A MANUAL

OF

Surface Ornament.

FORMING No. III. OF A

SERIES OF MANUALS OF GOTHIC ORNAMENT.



Published under the authority of the Department of Science and Art, and recommended in its List of Publications.

LONDON,

JOHN HENRY AND JAMES PARKER: 377, STRAND.

was merely masonry formed of squared stones laid diagonally.

In the first of these little Manuals it is stated, that it has been thought necessary to commence with the Norman style, in consequence of the influence it exercised on the Gothic; but in this part of the series it will be necessary to go back to a still earlier period, viz. that preceding the Norman Conquest, because a peculiar kind of surface ornament prevailed at that date, which exercised some influence on the succeeding style. It is therefore intended to trace the progress of surface ornament from this period, through the Norman, Early English and Decorated styles, into the Perpendicular, where it was lost in the all-prevailing panelling. After this period, in the Elizabethan and Stuart buildings, it took the form of pargetting, or Ornamental Plaster Work.

Ante-Norman Period.

THERE are now in many parts of Britain, and particularly in Ireland, a great number of remains of crosses, coffin-slabs, &c., which cannot be doubted to be of an earlier date than the twelfth century, and on these a very peculiar kind of surface ornament is used. It is a kind of frettework, generally interlacing, which, though of rude workmanship, has frequently considerable elegance of design. The lines are sometimes merely cut into the stone, or incised, as it is called, but in general, the spaces between the lines of the pattern are cut away, and the frette itself left raised. In the examples here given, it will be seen that the face of the stone has been left for a margin; and that, the pattern having been marked out, the spaces between have been cut away. The idea of the pattern seems to have been that of a cord interlaced or passed under and over in various regular forms; the crossings being shewn by sinking the under cord where it passes under the upper.

PLATE II.







Carew.

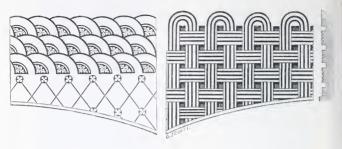
In the examples from Carew and Nevern (Plate II.) some of the patterns are formed with the single and some with a double cord.

This kind of ornament, with various modifications, was continued after the Norman Conquest, and the font of Chaddesley Corbett (Plate III.) may serve as a specimen of it.

Norman Style.

The chief characteristic of a Norman building is its massiveness; the architects of that period endeavouring to compensate for their want of skill in construction, by piling together vast masses of materials, and have thus produced buildings which, while they give us the idea of being built for eternity, have always more or less of a gloomy, solemn, and forbidding character. So completely is this idea of solidity and strength associated with the style, that the attempt which we sometimes see in modern churches to reduce the thickness of the walls to that of the later styles, has always a mean and unsatisfactory appearance.

PLATE III.



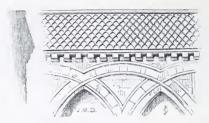
Bayeux Cathedral, Normandy.



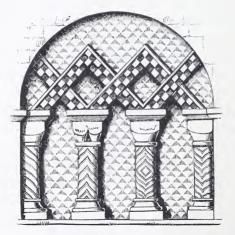
Font, Chaddesley Corbett, Worcestershire.

The architectural features which they had at command for varying these large surfaces were but few. Ponderous masses of masonry formed the piers, from which rose equally heavy semicircular arches; and as these would not combine with the horizontal stringcourse above, and as they had no tracery, no panelling, no crockets, nor any of the numerous modes of decoration of the later styles, their only resource was in ornamenting the flat surface thus presented; and a fine example of this occurs in the nave of Bayeux Cathedral, where the ornament, combined with the enriched outer mouldings of the pier-arches, had a striking effect in bringing out and giving variety to the piers and plain inner arches. One of the patterns employed is a series of intersecting semicircles; another is a lozenge with a bow at the intersections; but the third, which is the most characteristic, is a modification of the frettework before described, (Plate III.) It is made to interlace at right angles, the spaces between being sunk, which gives it a net-like or "reticulated" appearance.

PLATE IV.



Parapet, Caen, Normandy.



St. Augustine's, Canterbury.

Another mode of ornamentation is a kind of

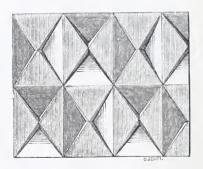
lozenge-work. In this, the pattern being marked out, one-half of each lozenge is left plain, and the other cut back, gra-



dually deepening to the point, as shewn in the section. The application of it is shewn in the annexed example from St. Augustine's, Canterbury, (Plate IV.), and it is used also for filling up the spaces above the triforium arches at Peterborough, and other places. In the present city walls of Salisbury also many stones may be found which have been built in, but which have evidently been brought from some earlier building. These were probably brought from Old Sarum, when the city was removed to its present site; but there is no distinct evidence that this was the case, nor to what period in the Norman style the buildings from which they were taken belonged. The removal did not take place until the thirteenth century, and these fragments may have belonged

PLATE V.



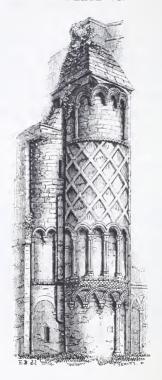


Old Sarum.

to either early or late Norman work. Two of these are given (Plate v.), as they afford valuable illustrations of the surface ornaments in use in Norman times. In the first, one lozenge is left flat, and the other is cut back both ways. In the second, the cutting is more complicated: the lozenges are all divided by lines running alternately lengthways and crossways, so that only one-half of each lozenge is left flat; the other being cut back, and leaving therefore only triangles, alternately upright and horizontal, on the face of the wall.

The Chapter-house at Bristol is a beautiful and well-known example of the application of surfacework in the upper part of the room: it consists of two patterns, one of which is a kind of lozenge trellis-work; but the other is simply that ornament so characteristic of Norman work,—the zigzag, which is carried in parallel lines over the whole surface.

PLATE VI.



Turret, Christchurch, Hants.

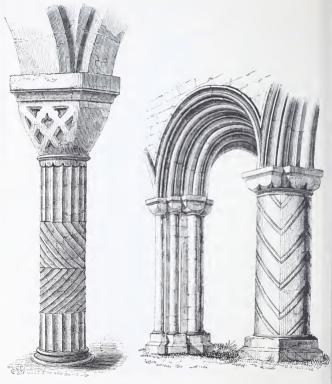
Another very interesting example of this kind of lozenge-work occurs on a staircase at Christchurch, Hants., (Plate vi.,) which is valuable as exhibiting two varieties of surface ornament, and also two kinds of arcade. The second stage shews the simple arcade; while on the lower, the more rich and beautiful intersecting variety occurs, the space

between which and the string-course is filled with scale-work, while the third



stage is covered with lozenge trellis-work. These arcades with surface ornament seem to have been almost the only means of ornamentation possessed by the Normans, and were used profusely wherever it was wished to give richness to a building; and the effect produced is frequently very striking, as at Canterbury, Norwich, Oxford, and Ely Cathedrals, &c.; and though not coming strictly within our definition of surface ornament, they are frequently so intimately combined with it, that one cannot be described without mention of the other, and another example is therefore here introduced,

PLATE VII.



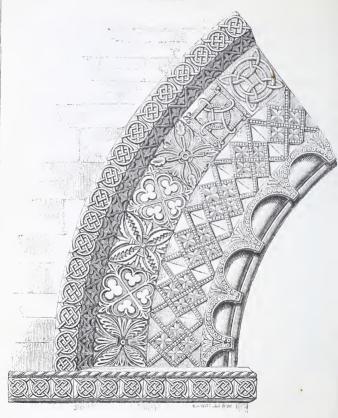
Crypt, Canterbury.

Lindisfarme, Northumberland.

from St. Augustine's, Canterbury, (Plate IV.,) which is of Early Norman date, and shews another application of the sunk lozenge before described. It was frequently employed at this time in the decoration of mouldings, as it was an ornament which required little skill in the execution. The parapet from Caen (Plate IV.) is another example of the use of scale-work.

Piers and shafts at this period were frequently covered with a kind of surface ornament. This was in general some modification of the lozenge, the zigzag, or the flute, either upright or spiral, and is in general merely cut into the surface. It seems to have been felt that the solid and massive piers required some relief, and it is chiefly on those piers that we find it. It occurs at Waltham Abbey, Lindisfarne, (Plate VII.,) the crypt of Canterbury Cathedral, Norwich Cathedral, and many other places, but chiefly in Durham Cathedral, where the cylindrical piers are profusely ornamented with it. It is also commonly applied to the small shafts of windows and doorways, where its effect is re-

PLATE VIII.



Mouldings and Ornaments, St. Peter's, Northampton.

markably rich. Of this, Iffley Church, Oxfordshire, offers some good examples; and the north doorway of the nave, Durham Cathedral, is a very fine specimen. Some of the shafts have a lozenge formed by the junction of two zigzags; and this being filled up with foliage, has very much the effect of the diaper used in the succeeding styles, and probably gave the idea of it.

This mode of filling up the lozenge, which is here formed by the crossing of the beaded band, is well known in the annexed beautiful specimen of rich Norman work from St. Peter's, Northampton, (Plate VIII.) It exhibits also several distinct varieties of the interlaced frette before described, and of various kinds of foliage. The ornaments in this example have not much boldness, the spaces between not being deeply sunk; but the workmanship is very good, and every detail is worth careful study, as all are characteristic of the style. It is however of the very latest Norman, and the introduction of trefoils indicates a near approach to the style of the thirteenth century.

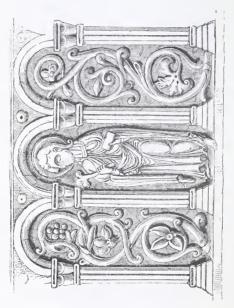
PLATE IX.



Pillar from Shobden Church, Herefordshire.

Another kind of ornament is frequently met with, which, in its general principle, approaches more nearly to that of the succeeding style. It consists of the peculiar foliage of the twelfth century, the stems of which interlace in the manner of the frette-work before described. The fine specimen of this, here given, occurs in Shobden Church, Herefordshire, (Plate IX.,) where it is used to ornament a pillar. The design is of considerable elegance, and the curling and interlacing of the stems produce a very rich effect. The dragon shewn on the capital is very characteristic of the period, and is frequently used in the symbolic devices in the tympanum of doorways. Other pillars in this very remarkable church are ornamented with figures in characteristic costumes, executed in a similar manner to the specimen here given. Shobden Church is altogether one of the richest examples of Norman sculpture in existence.

PLATE X.



om the Font, Coleshill, Warwickshire.

In the example given from the font at Coleshill, Warwickshire, (Plate x.,) the arrangement is Norman, but the foliage makes a near approach to that of the Early English. The leaves are many of them arranged in trefoils, and begin to shew the hollow cutting in the centre; but they have not the ease and grace of the Early English. In the rich font from which this is taken, it is used for filling up the alternate spaces in an arcade; the others serving as niches for figures of saints, of which the one here shewn is an excellent example of the style of sculpture of this period, and is at once distinguished from that of the next century by the peculiar arrangement of the drapery.

The space between the arch and the straight head, or lintel, of the door, in the Norman style, is technically called the tympanum, or, in the English form of the word, merely tympan. This space is enriched in a great variety of ways, and formed the most favourite place for the display of sculpture in this style. Sometimes it is merely covered with the star ornament, forming a kind of

early diaper; or is simply reticulated, as in Dorchester Church, Oxfordshire. Very frequently some attempt at a representation of the Holy Trinity is introduced, or merely the Holy Lamb; or the symbolical tree from the Apocalypse, representing the Church of Christ, which sin and the devil, represented as hideous animals, are in vain endeavouring to root up. Sometimes a cup with two birds drinking out of it—a symbol of peace. In other instances, small groups of figures are introduced, representing the legend of some favourite saint, such as St. George and the Dragon, and sometimes the Crucifixion. In other cases it is merely a kind of rude foliage, or the interlaced ornament called Runic.

The sculpture is executed in low relief, and it is sometimes also applied to the jamb, as at Essendine, Rutland. The most instructive specimen of this is from Fordington Church, Dorchester^a, Dorsetshire, in which the mode of cutting is dis-

^a Engravings of these examples may be seen in the Glossary of Architecture.

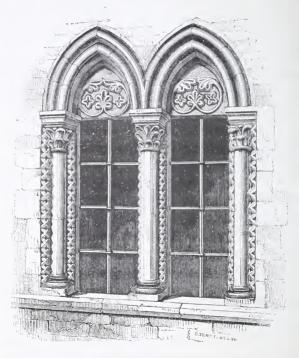
tinctly shewn. The design has evidently been sketched on the flat surface of the wall, and only so much of that surface removed as would be sufficient to give relief to the figures; and no attempt has been made to preserve the semicircular or any other regular form. It is also valuable as an example of the military costume of the period.

We have said thus much about the tympanum, because it was the most favourite place for the display of surface ornament in this style.

The series of ornaments given in this section comprises most of the principal varieties of surface ornaments which were in use in the twelfth century. It will be seen that, while in most of the earlier ones little skill was required in the execution, the later ones shew that considerable skill and delicacy of execution had been attained, and the hand fitted for still more finished work in the next century.

It will also be observed that in the earlier examples the work is extremely shallow, and in proportion as it is later in date, the cutting is deeper.

PLATE XI.



Window, Oakham Castle.

Early English Style.

DURING the period of transition from the Norman to the Early English style, the character of the surface ornament is very much mixed, so that it is often difficult to say which style chiefly predominates. This mixture of styles will be observed in the example from Oakham Castle, Rutland, (Plate xi.)

When the dark and cumbrous masses of which Norman buildings were composed, had given way to lighter piers and thinner walls, and the heavy round arch had almost imperceptibly been supplanted by the pointed one; and when all parts of the building were changing, and growing, as it were, out of their rude original to something much more light and beautiful,—a style arose which was in most respects the opposite of that from which it sprang. Instead of trusting to masses of material, like the Normans, the architects of the new style trusted to construction; and it must have appeared to their contemporaries the height of temerity, to attempt to raise such magnificent buildings on

PLATE XII.



Chapter-house, Westminster.

such slight and apparently fragile supports. From these slender pillars rose the lofty vaulting; ribs, bosses, corbels, and vaulting-shafts were multiplied, crockets and finials were introduced, and ornament in various ways became necessary. The introduction of new geometrical forms created spaces which required to be decorated. And while this change was taking place in the general construction and design, it is not to be wondered at that the ornaments underwent a similar modification. And thus we find that the foliage was set at liberty and acquired a new character, and was used for new purposes; and though it had not entirely shaken off the stiffness of the last style, it had made considerable advances towards an imitation of natural forms.

The surface ornament chiefly used in this century seems to have grown out of that of the last, but modified and improved. A comparison of the specimen here given from the entrance to the Chapter-house in the cloisters of Westminster Abbey, (Plate XII.,) with those from Shobden and Coleshill, will shew the difference between the foliage of the

PLATE XIII.

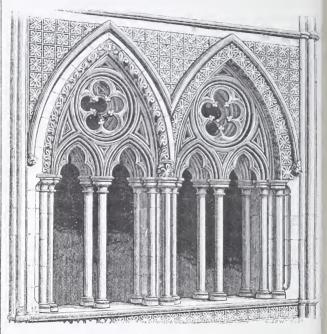


Font, Lachford, Suffolk.

twelfth and thirteenth centuries. The foliage in this instance is used to fill up the space between the door of the Chapter-house and the groined vault. It is a very excellent specimen of Early English work. The sweeps of its stems are particularly free and graceful, and the whole piece is well worthy of being used as a model, or as a drawing copy; the ease and flexibility of its curves give it great facility of application to every form of space where ornament can be required. The principle is merely that of a series of spiral curves, and the beauty of the design depends on making one curve flow easily and gracefully from another. When this is once attained, it is evident that there is no limit to its applicability, whether it is required for a large surface of wall, or for small spaces, such as spandrels or window-heads. Another point to be attended to is, that the foliage shall fill up equally, so that no large portions of blank space shall be visible.

In the font from Lackford, (Plate XIII.,) the surface is entirely covered with trefoils without

PLATE XIV.



Triforium, Westminster Abbey.

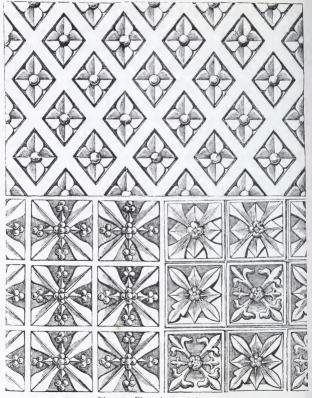
flowing stems, and the pulpit at Beaulieu, which is well known from engravings, has similar foliage.

In all these examples the forms of the trefoil should be carefully studied. In the upper part of one of the examples from Westminster, its natural form, with its veins, is given, but in the other parts it is shewn in its altered, or "conventional" form, and is represented generally, either very convex, or more commonly with a deep hollow running down the centre of each leaflet. It is capable of being curved in any direction, and divided or multiplied as it may be wanted, so that no kind of ornament possesses equal facility of being adapted to any purpose for which it may be required.

In this style we meet with what may properly be termed "Diaperb." In this kind of ornament

b The name of Diaper (D'Ypres) is derived from the tapestry hangings with which the walls of churches, as well as houses, were commonly ornamented at this period; and which was so called from the town of Ypres, in Flanders, which was the great mart for this manufacture. The great cloth-halls at Ypres are among the finest market-halls in existence, and are of the fourteenth century. The name of Diaper is still applied to table-cloths and napkins of a particular description.

PLATE XV.



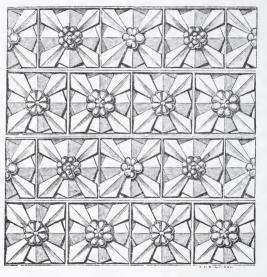
Diaper. Westminster Abbey.

the surface is divided into squares, lozenges, or other regular forms, the outlines or frames of which are left plain, and the spaces between partly cut away and filled up with flowers, foliage, &c. These were likewise sometimes painted and gilt, and in the later styles they were merely painted and gilt, without being cut into the surface. Diaper was used in the same manner and for the same purposes as the surface ornament was in the Norman style, and it was still more extensively used in the fourteenth century. In the north transept of Westminster Abbey (Plate xIV.) it is used for filling up the spaces between the triforium arches and the stringcourse, and also between the pierarches and the triforium, and has a very rich effect. (Plate xv.)

. The Diaper at this period had not the richness which it assumed in the following century. The flowers or foliage were in general bounded by straight lines, and there was no attempt to imitate natural forms.

At the west entrance to the Church of Higham

PLATE XVI.



Diaper Doorway, Higham Ferrers.

Ferrers (Plate xvi.) a diaper of a similar character is used in the soffit of the doorway-arch, between the ribs, and in the same doorway there is a very curious variety of surface ornament. It consists of a number of circular medallions, each containing a sculpture representing some event in the history of our Saviour, the spaces between being filled with trefoils or diaper. (See Frontispiece.)

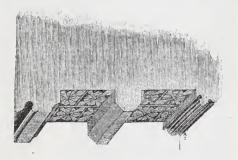
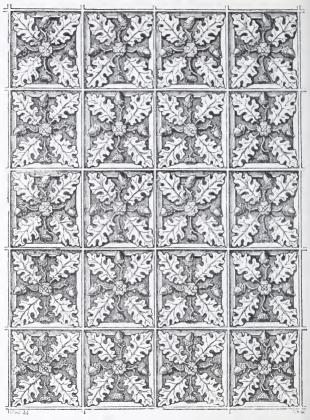


PLATE XVII.



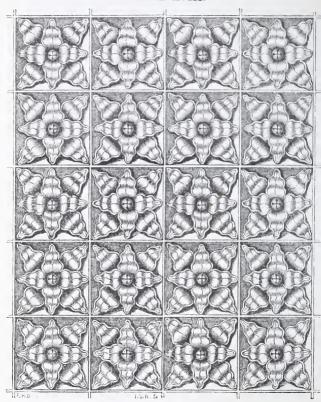
Diaper. Choir Screen, Lincoln Cathedral.

Decorated Style.

It is in this style that we find the greatest variety of Diaper-work. It is always used in profusion, and of very various design. Natural objects are imitated with great exactitude; the leaves of the oak, the vine, and other plants are used, and sometimes animals are introduced.

This was certainly the best period of mediæval sculpture. All employed in art had applied themselves to their great instructor,—Nature; and their study in this school had given to their works a freshness and a freedom not to be found at any other period. The woods, the fields, and the garden were laid under contribution, and their capitals, their crockets, and finials, were made up of truthful copies of real leaves and fruit. The river and the sea were not forgotten, for water-plants, and even sea-weed, were used for the purposes of decoration.

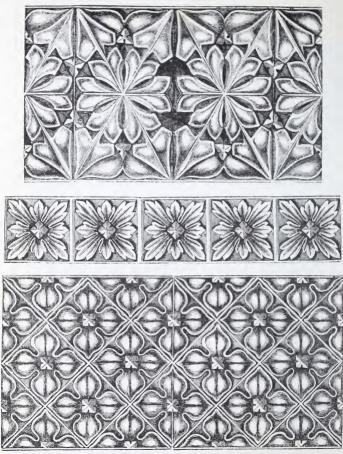
PLATE XVIII.



Diaper. Choir Screen, Selby, Yorkshire.

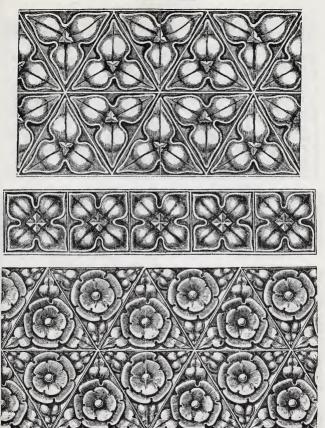
But their skill was not confined to the mere copying of natural forms, but lay more in the adaptation of them to the architectural purposes for which they were wanted. The member on which they are used never loses its character; a capital is a capital, though composed of leaves, each of which is a truthful copy of nature. This adaptation requires artistic skill,—something more than mere manual dexterity; but these qualities seem to have been combined in the workmen of the fourteenth century, and must be again before we can have any original works equal to theirs. But there is no reason why modern workmen should not be at least equal to the earlier ones: the same nature is before them; the same inexhaustible magazine of form to draw from; the same materials exist in as great profusion as ever; and modern science and art ought to give to the workmen greater facility of execution than was possessed by their predecessors. Mind alone is wanting; the strong enthusiasm for the works of nature; the deep feeling for the beauties of external objects; and, above all, a

PLATE XIX.



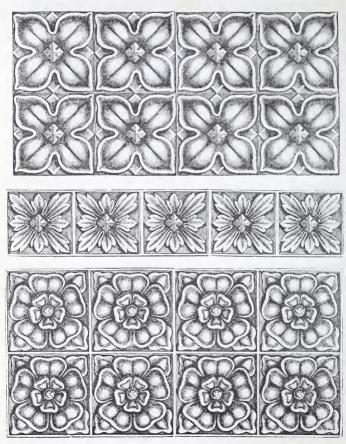
Diaper. Geddington Cross, Northamptonshire.

PLATE XX.



Diaper. Geddington Cross, Northamptonshire.

PLATE XXI.

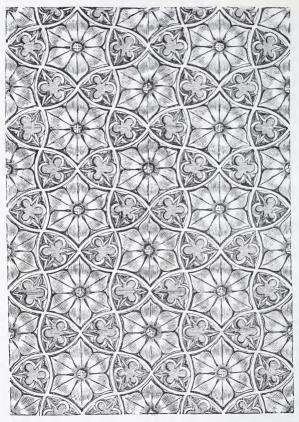


Diaper, Geddington Cross, Northamptonshire.

solemn reverence for the Hand which formed and fashioned all these wonderful objects,—this is still wanting. The soul directs the hand; and, though it may not always be able to give form and substance to the imaginings of the mind, still no great work will ever be accomplished, no original conception ever be carried out, unless the two be combined.

The specimens of Diaper, from the Choir-screens of Lincoln (Plate XVII.) and Selby (Plate XVIII.), though of rather early date, have the true characteristics of Decorated work, and probably belong to the geometrical period of Decorated, about the time of Edward I. The oak-leaves and acorns are very correctly drawn, and fully illustrate what has been said before. There is a peculiarity in the moulding of this which should be noticed; the usual section is a plain slope, but in it is a kind of roll-moulding.

PLATE XXII.

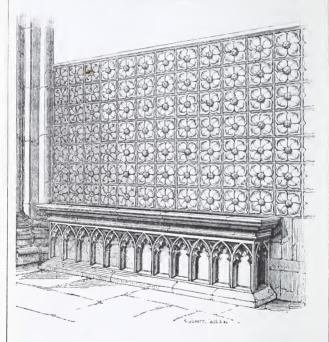


Diaper. Canterbury Cathedral.

The next specimens are from the Cross at Geddington, (Plates XIX., XXI.), which is one of those which were erected by Edward I. to mark the resting-places of the corpse of his beloved queen, as it was carried from Lincolnshire to Westminster Abbey. It is triangular in plan, and the sides are covered with Diaper-work of various designs, some of the flowers being enclosed in squares, some in lozenges, and some in triangles. There is also great variety in the flowers; in two of them are roses very well shewn, and in most of the others the flower commonly known, from its prevalence at this period, as the "Decorated fourleaved flower." Those from Lincoln, (Plate XXIII.,) St. Alban's, and Westminster, are different modifications of the same flower.

The one from Canterbury (Plate XXII.) is formed on a different principle from any of the others, and is very elegant. It consists of a six-petalled flower, enclosed in a hexagon, which is formed by the union of six spherical triangles, and these filled up with cusps peculiar to the geometrical period.

PLATE XXIII.



Lavatory. Lincoln Cathedral.

The screen at the back of the Lavatory in Lincoln Cathedral (Plate XXIII.) exhibits a larger surface than usual, entirely covered with Diaperwork. The pattern in this case is the usual four-leaved flower, worked much larger than usual, and small animals are introduced into the centre of a few of the flowers, (Plate XXIV.) The effect of the Diaper is remarkably good, and it entirely destroys the tame appearance of a blank wall.

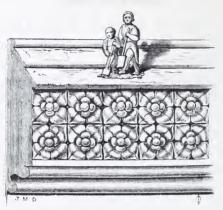
The parapet from Beverley Minster (Plate xxiv.) shews the application of Diaper to external work.

A curious piece of surface-work occurs on the front of the Lavatory in the cloisters of Norwich Cathedral. It consists of a stem, with foliage of rather late character, whose crossings form oval spaces, which are filled up by the leaves.

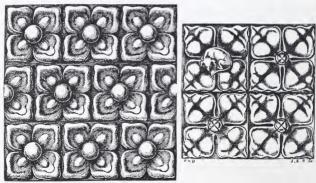
Diaper was much used at this time for ornamenting the buttresses of niches and of monuments, and also for the backs of niches; in all which places it was generally richly painted and gilt,—the prevail-

c For this example see the Glossary of Architecture under Lavatory."

PLATE XXIV.



Parapet. Beverley Minster.



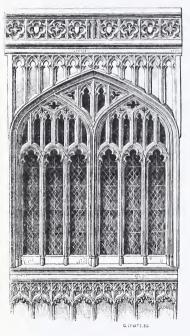
St Alban's Abbey.

Lavatory. Lincoln Cathedral.

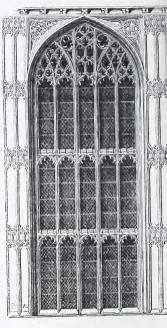
ing colours being blue, green, and red. It was also much used in small works, particularly seals, which at this period seem to have attained their greatest perfection.

Diaper is also applied to heraldic purposes, that is, for the filling up of the blank spaces on armorial bearings. The field of the shield, and frequently the ordinaries also, are diapered and afterwards gilt or painted with the proper tinctures; this gives great richness and finish to the work. Fine examples occur on the Percy Shrine, Beverley Minster, and on the shield of Robert de Vere, Hatfield Church.

PLATE XXV.



Beauchamp Chapel

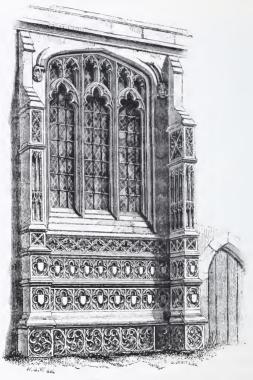


Henry VIIth's Chapel.

Perpendicular Style.

AT the end of the fourteenth century, the graceful, flowing lines of the Decorated style gave way to the straight line, to which everything else was sacrificed. Its influence was felt in every part; even foliage, though executed with the most exquisite skill, acquired a certain stiffness. It was used chiefly in cornices and mouldings, and not for the ornamenting of flat surfaces. Diaper was discontinued, and the prevalence of perpendicular lines and quadrangular forms led to the use of panelling, which soon superseded everything else. Rickman says, "The grand source of ornament in this style is panelling; indeed, the interior of most rich buildings is only a series of it: for example, King's College Chapel, Cambridge, (see title-page,) is all panel, except the floor, for the doors and windows are all nothing but pierced panels, included in the general design, and the very roof is

PLATE XXVI.



Panelling. Yelvertoft, Northamptonshire.

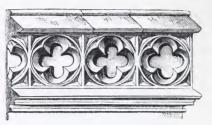
a series of them of different shapes. The same may be said of the interior of St. George's, Windsor; and, still further, Henry VIIth's chapel is so both within and without, there being no plain wall all over the chapel, except the exterior from below the base moulding; all above is ornamental panel."

This panelling, though it sometimes produced a rich effect, could not fail, by its constant repetition, to be wearisome.

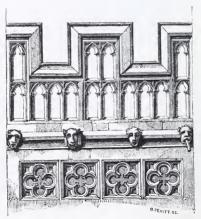
In small works these panels, with their mouldings, were frequently painted and gilt, the back, or ground, being of one colour, and the moulding relieved by gold and colours; and the prevalence of heraldic devices greatly added to this taste, for decoration and shields of arms frequently formed the centres of the panels.

The example from Yelvertoft (Plate xxvi.) is a rich and favourable specimen of the quatrefoil panels, enclosing shields, but there is rather too much of panelling; a blank space between the bands would have given a better effect to it.

PLATE XXVII.



Parapet of St. Peter's Church, Oxford,



Parapet. Merton Chapel Tower, Oxford.

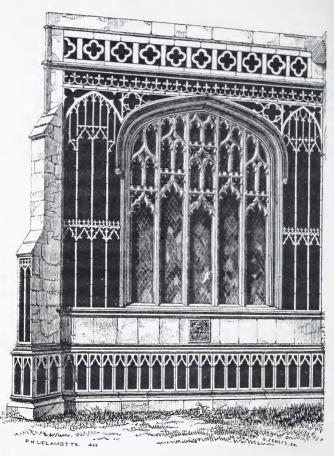
The two examples from the Beauchamp Chapel and Henry VIIth's Chapel (Plate xxv.) are given as examples of external panelling, and of the mode of filling up the spaces over windows. The one from St. Peter's Church, Oxford, (Plate xxvii.,) shews the quatrefoil panelling frequently used on parapets; and the one from Merton College Chapel shews a panelled parapet, which is common on rich buildings of this period. That from the Divinity School, Oxford, (Plate xxix.,) is a specimen of a panelled buttress.

The Porch of Winchester Cathedrald is an early example of panelling, as it is part of Bishop Edington's work.

In Norfolk and other counties where flint is in abundance and freestone scarce, a mode of ornamenting surfaces has been adopted, which has, to one unaccustomed to it, a singular, though, when well done, not an unpleasing, effect. It consists in filling the blank parts of the walls with tracery, or panel-work, and filling up the spaces between the

d See the Glossary of Architecture, under "Porch."

PLATE XXVIII.



St. Michael Coslany, Norwich.

stone ribs with squared flint; and when the stone is light-coloured and the flint black, the effect is striking. St. Michael Coslany, Norwich, (Plate xxvIII.,) is a very good example, as it shews panelling in the basement, window-tracery on the wall, the Tudor flower over the window, and quatrefoils in the parapet, all worked with stone and flint. The buttress is of common stone, but the panels on the front are filled in with flint.

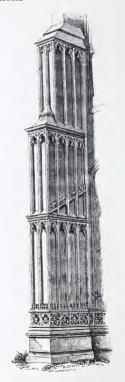
The gateways of the Close at Norwich are very rich and fine examples of this kind of work. The tower of Cromer Church, like many others in the county, is of flint, and in the parapet of this the small quatrefoil panels are filled with flint. It should have been said that the stone tracery is sometimes moulded, and sometimes quite plain and even with the wall.

The fashion of panelling the exterior of buildings continued to the time of Elizabeth, of which the Bodleian Library at Oxford, built in her reign, is an example.

After this time Gothic architecture seems to have

PLATE XXIX.

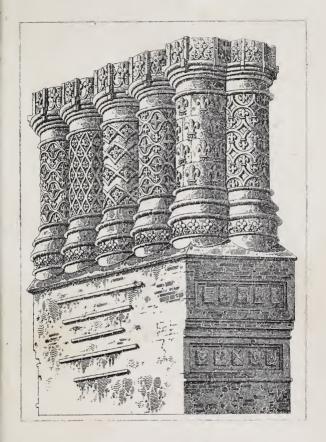




Buttress, Evesham, Buttress, Divinity School, Oxford.

been lost, and consequently the kind of ornament of which we have been treating was lost with it. Timber and plaster houses became more common, and variety was given to these surfaces by arranging the timbers of which they were built in various ornamental forms, -- squares, lozenges, circles, &c., -which were frequently painted black, while the plaster between was whitewashed. These timbers were likewise frequently elaborately carved, and greater variety was given to the surface of the plaster by means of what is now called "pargetting," that is, various ornamented patterns sometimes sunk in the surface and sometimes raised. applied to the surface while in a fresh state. The patterns themselves are very various; sometimes a kind of panelling, sometimes shields of arms, badges, animals, ornamental scroll-work, or anything else which might suit the fancy or caprice of the workmen. When well executed, they have a good effect, as they give a little variety of light and shade to the otherwise plain white of the plaster; and these designs harmonize with the rest of the building; but as they have not the slightest pretension to be called "Gothic," they cannot be treated of in this Manual.

In the present reviving taste for mediæval ornament, this little Manual may be of considerable use in pointing out what kind of ornament is proper to be used in the different styles, and may prevent mistakes which are sometimes made in applying the ornaments of one age to the buildings of another. The subject has never before been separately treated on, and has not received that attention to which it is entitled. Surface ornament, and particularly Diaper, is valuable in many cases in modern buildings erected in imitation of the styles of the middle ages. It would give variety to the walls of halls and staircases, and would be particularly useful as a background to niches and recesses. In small works it is much improved by gilding; and indeed, if judiciously managed, it is one of the most beautiful and chaste decorations which can be used.



CHIMNEY SHAFT, E. BASHAM HALL, NORFOLK.



















